Saskatchewan Visual Arts Handbook 1991

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92-01101/

SASKATCHEWAN VISUAL ARTS HANDBOOK

Fourth Edition, 1991

Arts and Multiculturalism Branch, Family Foundation
Canadian Artists Representation/Le Front des Artistes Canadiens Saskatchewan Inc.

ISBN: 0-9695310-0-1

Editor: Laureen Marchand
Typesetting: The Type Source
Printer: Houghton Boston
Printed in Saskatoon, Saskatchewan, Canada
May, 1991

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Preface

Saskatchewan Visual Arts Handbook, 1991 edition, is intended as a practical tool for artists, art gallery personnel, art dealers, collectors, librarians, educators and others interested in the visual arts in Saskatchewan. Its text may be reproduced with appropriate credit and without permission.

The first chapter of the Visual Arts Handbook, *The Business of Art*, covers such subjects as exhibition opportunities, artist/gallery relationships, submissions to galleries, exhibition fees, contracts, copyright and taxation as well as other topics of use to artists.

Chapter Two describes financial assistance available to artists and arts organizations.

The third chapter describes the programs of Saskatchewan and national organizations in the visual arts and related fields.

The fourth chapter provides information on public galleries. Chapter Five describes commercial dealers and other commercial outlets. Chapter Six lists permanent collections. All three chapters focus on Saskatchewan.

Subsequent chapters provide information on education opportunities in the visual arts, artists' colonies, sources of supply for artists, and arts and crafts festivals in Saskatchewan.

The final chapter, in two sections, lists reference sources on the business of art for artists, and has a selected list of Canadian periodicals in the visual arts.

Every effort has been made to ensure that the information in the Saskatchewan Visual Arts Handbook is correct and up-to-date. Letters were sent to every organization which appeared in the 1987 edition of the Visual Arts Handbook. New information and new organizations were added. Please contact Canadian Artists Representation/Le Front des Artistes Canadiens Saskatchewan if you have suggestions about content.

The Saskatchewan Visual Arts Handbook, 1991 edition, was produced by CARFAC SASK under the terms of a contract with the Arts and Multiculturalism Branch, Family Foundation, which was the sole provider of funding. Copies of the Saskatchewan Visual Arts Handbook are available from the Arts and Multiculturalism Branch or CARFAC SASK, free of charge.

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The artist's studio. (Photo: Jim Graham)

The Business of Art

While making visual art is a process of creation, conducting the business of visual art involves creation, craft, promotion, exhibition, financing and management. Although the 19th century idea of the artist as natural genius still exists, in the latter half of the twentieth century it is more likely that the artist who is a good business person will survive to be known as a genius.

The Business of Art is intended to provide basic information for artists about conducting their business affairs. Included in this chapter are sections on exhibition opportunities, artist/art gallery relationships, submissions to galleries, sales, contracts, copyright, taxation, bookkeeping, insurance, transportation and conservation. This is not intended to be an exhaustive study of the business aspects of being a visual artist. For more detailed information on any of these subjects, see Chapter 10, *Bibliography*, or contact Canadian Artists Representation/Le Front des Artistes Canadiens Saskatchewan (CARFAC SASK), or one or more of the other organizations listed in Chapter 3, *Visual Arts and Related Organizations*.

Exhibition Opportunities

Generally, artists both need and want to exhibit. Exhibition venues include public galleries, artists' centres, one-time installation or performance sites, commercial dealers, co-operative galleries, one-time or annual art and craft fairs and markets, and public art collections. Before deciding to approach an exhibition space, the artist should consider what he or she wants from it. Points to consider are:

- All art work has a specific audience, and each gallery has a viewing public it exhibits for. The artist who has been working and exhibiting for years will appeal to a different gallery and public than the emerging artist, and the artist who is experimenting and breaking new ground will find a different response than the one who is working in established media and methods.
- Public galleries are mainly publicly funded. Most public galleries act as custodial and programming institutions. They have budgets and planned programs. Usually public galleries exhibit the work of artists who have completed basic training and have produced a consistent body of work. The larger the gallery, the more likely it is to curate exhibitions rather than accept proposals from artists. However, the larger galleries may be able to follow up successful portfolio submissions with studio visits, perhaps resulting in an invitation to exhibit. Some artists' work fits the public gallery system better than others. While some artists may contribute to the gradual evolution of the system, some may find they never fit into it.
- Artists' centres were pioneered in Canada. The concept of the alternative gallery/parallel gallery/artist-run centre dates from the late sixties and early seventies. While purposes of the exhibition centres are as varied as the centres themselves, they share the objective of providing a consistent support for art activity. They tend to be publicly funded and run by boards composed mainly of artists, and they are often interested in experimental or non-mainstream work. Most artists' centres solicit submissions for programs and have a schedule of deadlines. Of all exhibition spaces, they are able to be most flexible with regard to scheduling and facilities, especially for performance, but also for installation and other works with

unusual requirements. Decisions about exhibitions are made either by the Board of Directors or by a committee struck for that purpose. Many Canadian artists have found that volunteer work in artists' centres has provided opportunities for exhibiting, forming networks and contributing to their community. A complete list of artists' centres which are members of the Association of National Non-Profit Artists' Centres is published in *Parallelogramme* (See Chapter 10, *Bibliography*).

- Artists who work in performance and installation may sometimes find that a non-art site is best suited to their intentions and that it is to their advantage to locate and acquire the site for themselves. Spaces for performance range from a storefront window to a theatre with complete sound and light systems. Spaces for installation include storefront windows and office spaces. Artists who have used commercial sites have discovered that finding the right landlord can be a helpful first step, and that negotiations on rental fees and terms are possible.

- Commercial galleries exist to sell artwork. Even the most sympathetic dealer is in business to stay in business, preferably to make a profit. This means that the work must sell. Some artists find that the open art market creates pressure to produce work according to market preference rather than aesthetic preference. Others find that income generated from sale of their art relieves pressure rather than creates it. Most commercial galleries will ask the artist to show individual works for some time to see if the work sells before offering a solo exhibition.

- Co-operative galleries are commercial galleries which are run by members of the co-operative and which exhibit work by members and sometimes by other artists. The members share expenses and profits. Often these galleries are formed by artists who want a permanent exhibition space or a centre from which to sell work, but want it outside the existing public, artist-run or commercial gallery systems. Running a co-operative requires much hard work. Co-operative galleries which exhibit work by artists other than members have as many different requirements for exhibition as there are co-ops.

- Art and craft fairs and markets range from professional to amateur. They may be invitational, juried or open, one-time or annual, and may take commissions or require the payment of a fee. The artist may have to staff a booth, or the fair may be run by the organizers. Many craftspersons find that fairs and markets present a source of regular income. For information on Saskatchewan markets contact the Saskatchewan Craft Council or an active craftsperson.

- Permanent art collections purchase art for purposes of exhibiting, and/or loaning or renting. They include the permanent collections of galleries, corporations and municipalities, and the collections of such focused organizations as the Canada Council Art Bank and the Saskatchewan Arts Board Permanent Collection. Private corporations generally buy artwork using the services of a consultant or curator; calls for submission are rare. Public collectors, municipalities and galleries use established submission procedures. They may also make use of curators and or juries. Many artists feel that exhibition of work from a permanent collection may lead to other opportunities. For example, the Canada Council Art Bank makes available work it owns to all levels of

government, non-profit organizations, schools and hospitals. Since 70% of the 14,000-piece collection is rented at any one time, the possibility of an artist's work being seen is increased.

In creating and maintaining an active exhibiting career, most artists in Canada will find it necessary to spend time and energy approaching and re-approaching any one of these kinds of exhibition spaces or a combination of them.

Artist/Gallery Relationships

Like any business partnership, the relationship between artist and gallery requires effort to make it work. It is a relationship that can provide many opportunities for conflict, but it can also be mutually rewarding. Many problems occur because of assumptions made, uncertainties not clarified, or questions not asked. The artist must think about what is expected, which concerns will be the responsibility of each party, and what can go wrong. The artist must make sure that the artist and the gallery have a clear understanding. This will make it more likely that the artist and the gallery will both have positive experiences.

In any business relationship there will be conflicts. Success in business involves the successful resolution of conflicts as much as the avoidance of them. While establishing parameters early will avoid conflict, confronting conflicts as soon as they arise will keep them from worsening. Although the artist cannot control the actions and methods of all staff in all galleries, by observing the guidelines below she or he can decrease the likelihood of difficulties.

- The artist should talk with other artists about a gallery before entering into a relationship, and find out about problems and strong points. If some artists have had money or commitment problems with a gallery, it may be that other artists will. Alternatively, problems may have been the result of personality clashes or unclarified expectations.

- The artist should determine what the gallery expects, and declare his or her own expectations. (See section on *Contracts* for more information.) In most types of exhibition spaces some of the following questions may arise.

  - When will the artist exhibit?
  - What fees will be paid to the artist?
  - Who chooses the work exhibited?
  - If special personnel or equipment is to be required who is responsible for payment for these?
  - Who decides on, pays for, and is responsible for problems arising from framing and shipping?
  - If the gallery frames, is there any cost to the artist?
  - Who is responsible for insurance?
  - What kind of insurance is provided and when is it in effect?
  - Who is responsible for and who will pay for photographing work?
  - Who pays for the costs of promoting an exhibition, and what kind of promotion takes place?
  - Who pays for the cost of an exhibition catalogue?
  - Who makes decisions about installation, and who does the installing?
  - Who pays for the artist's travel expenses?
  - Who determines selling price?
  - Does the gallery offer discounts, and to whom?
  - When will the artist be paid for sales?
  - What is the gallery's commission?
  - Does the dealer want exclusive rights, and in how big an area?
  - What arrangements will be made if work is being loaned, or reproduced?

Other issues may arise, depending upon the particular relationship and situation.

- The artist should price work realistically, and should ensure that prices do not vary from one gallery to another or from one market to another. It is better to set prices low and raise them a year later than set too high and reduce. Market value, reputation, price of similar work and size may all influence pricing.
- With regard to public galleries, the artist is aware that exhibitions lead to more exhibitions. The artist gets something from each show, even if it is only exposure and another line to add to the resume. However, the artist should also keep in mind that galleries have a mandate to show art, and that they pay their staff, sometimes very well, to do so. There is no reason why the artist should not also be paid. In the past some exhibiting institutions have tended to think that the artist should be grateful for the opportunity to exhibit, and that exposure is sufficient payment. (In some exhibition centres this attitude still exists with regard to performance.) The artist may be able to choose between applying to exhibit at a gallery that pays fees and one that doesn't. It occasionally is possible for the artist to explain why he or she will not exhibit at a gallery that doesn't pay fees. For more information see the section on *Exhibition Fees*.
- It is important that the artist follow through on commitments, including arriving on time for appointments and delivering the documentation as scheduled and the work as promised. If the artist's concept changes or develops as the work progresses, the artist should keep the gallery informed and up-to-date. Each exhibition should be treated with the same respect by the artist as he or she would like to have the work treated.
- Artists who work with non-traditional materials (particularly in installation work) should understand their liability. They should make sure that the materials they plan to use meet the safety codes of the Canadian Standards Association, and that their materials do not unintentionally bring harm to art work in permanent collections or concurrent exhibitions, or to the public.

A specific aspect of the relationship between artist and gallery can be experienced by the artist who deals in multiples. Printmakers may find that the reputation of their art form is threatened by the proliferation of so-called signed, limited-edition reproductions. On the other hand, many artists find their income is enhanced through the sale of artists' greeting cards or postcards or other similar products, and some dealers have encouraged artists to make signed, limited edition reproductions of paintings or drawings as a way of increasing sales.

The artist should be aware of the difference between prints and reproductions. A print, called an original print, is an image that has been conceived by the artist as a print, executed solely as a print, usually in numbered edition, and signed by the artist. Each print in the edition is an original, printed from a plate, stone, screen, block or other matrix created solely for the purpose.

A reproduction, although often erroneously called a print, has no relationship at all to an original print. It is a copy of a work of art conceived in another medium, such as oil, watercolour, etc. The reproduction usually has been made by photo-mechanical means. Numbering and signing a reproduction does not change its essence; it is still a

copy of an original work. It is not an original print.

Artists should also be aware that serious art collectors, including art galleries, rarely purchase reproductions, and may in fact consider that the existence of the signed, limited edition reproduction devalues the original work. Further, the artist should be aware that most professional art dealers do not deal in reproductions, and he or she may wish to question his or her relationship with a dealer who recommends this course of action.

Submissions to Galleries

The artist should be aware that different galleries have differing needs and therefore differing submission procedures. In submitting to any exhibition space the artist can take steps which may enhance chances of success. Matching the artist's level of accomplishment and public profile to the gallery's current exhibition program is one. Assessing the kind of work currently being exhibited by a gallery in order to decide whether the gallery is likely to be supportive of the artist's work is another. It may be helpful to listen to what other artists have to say about their experiences in an exhibition space, as it may be to evaluate the layout of the gallery in terms of its physical suitability.

Some **commercial dealers** welcome artists' submissions of slides and resumes; others prefer to find their own artists or to rely on suggestions and introductions provided by artists whose work they already represent. Some dealers will meet with artists to discuss work; some prefer to see slides of the work in advance before deciding whether a meeting is appropriate.

In a **public art gallery** the curator or director/curator, sometimes assisted by a committee of volunteers, is responsible for the gallery program. Some curators are more receptive to submissions by artists than others. Some will meet with artists to discuss work and exhibition possibilities; most prefer that an artist not arrive unannounced but call or write first. A telephone call or letter will tell the artist quickly whether the curator prefers appointments, will visit studios, has submission deadlines, is seeing any artists at all, or only takes portfolios in the mail.

Most **artists' centres** have regular submission deadlines and selection meetings during the year, and most have submission requirements available to the artist upon request. This notwithstanding, performance artists are advised to make telephone contact with the centre before presenting a proposal, to ascertain whether the centre hosts performance, has room in its schedule and budget, and can provide the facilities, materials and equipment required. Many artists' centres are able to be more flexible in scheduling performance than other exhibitions. Staff in artists' centres have reported that because of unfamiliarity with the discipline, proposals by some emerging artists for performance work have tended to be lavish. These staff, who deal with proposals regularly, encourage the emerging performance artist to increase his or her proposal's chances for acceptance by keeping needs for support to a minimum, familiarizing him- or herself with a centre's facilities and abilities, avoiding over-production, and proposing a performance work that resembles visual art more than theatre.

In order to submit to any exhibition space in any medium a portfolio is essential. A portfolio should include:

- up to **20 professional-calibre slides or photographs** of the artist's best work. Most galleries, but not all,

prefer slides. The quality of slides and photographs is of great importance. These are the only indication most curators or juries will have of the quality and content of the artist's work. If the artist is not a photographer then she or he should hire someone who is. A good professional photographer of art and/or craft can be found by checking with other artists or with CARFAC SASK. Slides should be mounted in plastic or cardboard rather than glass, and should be labelled with the artist's name, and the title, size, medium and date of the work. A coloured dot should be placed on the lower-left corner of the slide mount, as seen when held in the hand for viewing. Slides should be accompanied by a corresponding numbered list. Slide originals should never leave the artist's hands. Only duplicates, or second copies taken when the photography was done, should be left or mailed, as the slides may not be returned.

- **video documentation** if it is more appropriate than slides, as may be the case with performance, installation or video works. It too should be of professional quality. Video documentation may be used in conjunction with slides.
- **a resume/biography**. Resumes are written communications which bring the artist's abilities, training and accomplishments to the attention of others. A resume should be clear and concise, and appropriate to the situation for which it is being used. A resume should be cleanly typed or word-processed and include name; address; citizenship or place of birth; education; specialized training or study; related experience; solo and group exhibitions; awards and prizes; commissions; bibliography of reviews. As the list of exhibitions and experience gets longer the artist may consider removing some from the resume. *Information for Artists*, published by Canadian Artists Representation Ontario, contains excellent advice about writing and formatting an artist's resume. See Chapter 10, *Bibliography*, or contact CARFAC SASK. Information about resumes in general is available from Canada Employment or through public libraries. The resume may also be sent to galleries to update their files.

Depending on its intended destination, a portfolio may also include:

- **photocopies of published reviews or criticism**, especially as they relate to the work shown in the slides or to the proposal being made.
- **an artist's statement.** This should be concise, brief and understandable. An artist's statement is meant to clarify.

The artist must develop the hide of an armadillo or the regeneration ability of a starfish. The portfolio will come back in the mail nearly as often as it is sent out. It should be sent right back out again. The dealer who says that the work doesn't fit into his or her stable is probably telling the truth; the gallery curator who says that his or her exhibition schedule is fully booked for two years probably is overwhelmed with good proposals; the harassed and underpaid staff at the artist-run centre who write that the exhibitions committee had to choose among 20 proposals to fit into three exhibition periods probably wish that there were six times as many months in a year. Rejection is devastating, but the successful artist is often the artist who can keep going back for more.

Sales

The tradition of the open art market says that every artist should be represented by a commercial gallery, and that if the artist's work is "good enough", the perfect dealer will find it and the artist will live, and sell, happily ever after. In reality, Canada is a large country with a small population base, and many artists find it difficult to sell their work consistently. Other artists do not wish their work to be considered a commodity, and so prefer to find alternative sources of income. For those who do wish to enter the sales arena, some considerations and questions arise. What alternatives exist for selling art and craft? What are the characteristic advantages and disadvantages of these? How does the artist or craftsperson price his or her work?

Some answers to these questions are discussed in the sections *Exhibition Opportunities* and *Artist/Gallery Relationships*. This section deals with considerations for the craftsperson who is interested in sales as a regular source of income. Since some concerns of the craftsperson and the artist overlap, the non- craftsperson may also find information in this section useful.

Although the terms marketing and selling are often used as if they were interchangeable, they have different meanings. The four principles of marketing are product, price, placement and packaging. Someone who is marketing his or her work is researching and developing a product for a market, pricing that product for its market, packaging it and placing it in a location that is appropriate to both the product and the market. The artist/craftsperson who has created either unique works of art or production pieces and wants to find a buyer for them is focusing on selling.

The traditional method of selling craft is the craft sale or market. At a craft sale the craftsperson usually acts as exhibitor and salesperson. For many makers of craft, the craft sale is their most regular source of income. (Information on particular sales or markets is available from the Saskatchewan Craft Council; or see Chapter 9, *Art and Craft Festivals.*) Most sales have an application process and selection criteria. Sales may be juried. This means that some sample, either as represented by slides or by the work itself, of the applicant's craft is subjected to the same process as used by an exhibition or grants jury. That is, the work is examined for quality and for suitability in a competitive setting. If the sample is deemed appropriate by the jury then the craftsperson is invited to sell his or her work at that particular sale.

In addition to the application process, there may also be an application fee, and if the application is accepted, a booth fee. The exhibitor/seller should be aware of certain equipment and expenses that may be associated with a craft sale, such as the provision of display shelving and/or tables, lights, a sign, carpets, curtains, other display materials, wrapping paper, bags and a cash box. Some of these may need to be provided by the exhibitor, some may have to be rented from the sale organizers.

A second common method of selling craft is through a commercial gallery or other retail sales outlet. At a commercial gallery or retail sales outlet, art or craft may be sold either on consignment for a commission or on a wholesale basis to the retailer. If the work is consigned, the craftsperson states a retail price at which the work is to be sold; the dealer will take a commission when the work is sold and remunerate the craftsperson at that time. Commissions range from 20% to 50%. If the work is wholesaled, the dealer buys it outright from the craftsperson, and adds a markup usually

equal to the wholesale price. The difference between consignment and wholesaling is in who is responsible for the inventory and overhead, and who carries the risk.

The artist/craftsperson who works through a commercial gallery or other retail sales outlet should remember that the successful operation of the business of craft is as demanding as the successful operation of any other art business. A retail outlet should be prepared to provide references and written receipts; the craftsperson should use a contract.

In setting a price for the sale of craft, the craftsperson may want to consider a common marketing formula. This formula states that the wholesale price of a piece should equal cost of production (including materials and labour costs) plus overhead (including studio and marketing costs) plus profit. The retail price should be set at twice the wholesale price. Minimum labour costs should equal at least minimum wage and preferably be set at $10 - $15 per hour. Overhead is generally agreed to be 35 - 50% of the costs of production. Profit can be set at 35% of the total of cost plus overhead.

For example, a production potter could complete 10 mugs in three days, working a seven-hour day. At a wage of $10 per hour, this means a labour cost of $2.10, or allowing for kiln breakage, $2.50 per mug. Clay and other materials for a mug will cost approximately $1.00 each. This is a total production cost of $3.50 per mug. Overhead at 35% of cost of production is $1.23 per mug, for a total of cost plus overhead of $4.73. Profit set at 35% of the total of cost plus overhead is $1.66. This means the wholesale price of the mug should be $6.39, and its retail price $12.78. The average price of a handmade Saskatchewan pottery mug is $8.00. In this case, the potter is either operating at a labour cost of closer to $5.50 per hour, or making no profit.

The Saskatchewan Craft Council will be able to assist or advise craftspersons on the subjects of both marketing and selling. For more specific information, or information not provided in this section, that organization should be contacted directly. Information also may be gained from a craftsperson already working in the field.

Exhibition Fees

"In 1968 a number of artists from across Canada recognized the need for collective representation of common professional concerns. Together they founded CARFAC ... At the first National Conference in 1971, CARFAC members endorsed the principle of fair compensation through payment of fees to artists when their work is shown in public galleries. Today the CARFAC Recommended Minimum Exhibition Fee Schedule is established in principle and practice" (From Canadian Artists Representation/Le Front des Artistes Canadiens, membership brochure.)

Exhibition Fees are fees paid to artists for use of their work by public exhibition spaces. Because exhibiting institutions tend to consider payments to artists a low priority, exhibition fees usually are paid when work comes directly from an artist's studio and not from a collection, and in practice the CARFAC Recommended Minimum Exhibition Fee Schedule is seen as a standard, not a minimum. (For information on exhibition fees with regard to artwork produced after June 8, 1988, see section on *Copyright.*)

The 1991 rate for a solo regional exhibition, non-touring, is $915. Part of the CARFAC Recommended Minimum Exhibition Fee Schedule is reproduced below. Copies of the complete fee

schedule, explanation and definitions are available from CARFAC SASK. The fee schedule is increased yearly.

April 1, 1991 - March 31, 1992

Regional Show (Non-touring)

Solo	$915
2 persons, per artist	455
3-4 persons, per artist	315
Group show, per artist	160
Group show, per work	80

Regional Show (Touring)

Solo	$2,265
2 person, per artist	1,135
3-4 persons, per artist	760
Group show, per artist	385
Group show, per work	160

Regional Juried Show (Per Work)

Juried Show A with prize money greater than $1000 (non-touring)	$60
Juried Show A (touring)	80
Juried Show B with prize money less than $1000 (non-touring)	80
Juried Show B (touring)	100

Other Recommended Minimum Fees

Professional fee for consultation	$ 215/day
	110/half day

Slides: 5% of the total retail sales price, to be paid at the time of production.

In 1987 Peter Oliphant and R.C. White pointed out in their report to CARFAC, *Exhibition Rights*, that if all 33 larger public galleries in Canada had paid exhibition fees for all their exhibitions of work by living artists, at the then current CARFAC minimum rate, the total paid in 1986 would have been only $550,000. These larger public galleries had a combined total budget of $54.5 million. Artists' fees as calculated therefore would have been about one per cent of the galleries' total budget. In fact, the larger galleries actually paid approximately only $16,700 (or one three-thousandth of a percent) in fees in 1986, leading to the inescapable conclusion that not all artists are getting paid.

Oliphant and White further pointed out that "a major public gallery can put on a month's program for its patrons in the form of a Regional Show for only $700 in artists' fees. Assuming that the preparation of paintings for the show took the artist 400 hours, that fee represents payment for the artist's work at the rate of $1.75 an hour."

With the addition of the Exhibition right to Canadian Copyright law in 1988 (see section on *Copyright*), Canadian legislators recognized the artist's right to be paid for the use of his or her work. In some cases this has improved the payment of exhibition fees, in others it has not.

The CARFAC Fee Schedule does not specifically refer to performance art, and most exhibition centres negotiate on an individual basis. An established performance artist will tend to be offered a higher fee than an emerging artist. Travel and expenses may also be paid by the exhibition centre. The artist is advised to state his or her expectations and to make sure the centre does the same. The artist is further advised to use a contract.

Public galleries in Saskatchewan have been surveyed regarding payment of exhibition fees. See Chapter 4, *Public Art Galleries in Saskatchewan*, in this handbook for results.

Contracts

The role and use of contracts in the business of art is possibly one of the most contentious issues with which artists will have to deal. As long as relationships between the artist and the dealer or public gallery or commissioner of a work are harmonious, a contract may appear to be superfluous, but in

cases of disagreement, bankruptcy, or court action, only a written contract is proof of the parties' intentions.

Common practice is that many public galleries use contracts and many commercial dealers do not, although this may vary. **The artist should take every measure possible to put a written contract in place.** Where there is no written contract, the artist should discuss arrangements as clearly as possible in advance with the gallery. (See the section on *Artist/Gallery Relationships* for suggestions.) The artist should then write to the gallery, outlining the agreement as she or he understands it, and keep a copy of the letter. Should disagreements arise, the artist will have proof for his or her claims.

Where relevant a contract should contain the following:

- identification of parties
- kind of contract
- term of contract
- description of work, place of work, facilities and duties to be performed
- restriction on either party
- compensation, including amount, time and manner of payment
- conditions for termination of contract, and effect of termination
- any special terms
- expense account
- insurance
- copyright
- remedies for breach
- restrictions on use
- arbitration of disputes
- date on contract
- signatures

Points for attention in particular situations are:

- **commissioned works** - Who has the final say in the design of the work? What happens if the patron does not approve the final design? Who insures work in progress? Will the artist assist in installation? What resale rights exist? Who holds copyright?
- **consignments** - A consignment agreement is the gallery's acknowledgement to the artist of receipt of works, and gives some control over their sale. A written agreement is particularly important where the artist and the dealer are in different locations.
- **bills of sale** - These act as a record for income tax and inventory of the artist's works, and can be used as evidence in court should the purchaser default in payment. The artist retains copyright unless he or she specifically signs it away (see section on *Copyright*); this should be noted in the Bill of Sale. If the purchaser wishes to have the right to reproduce the work, this should be negotiated separately.

Canadian Artists Representation Ontario has published an excellent and highly recommended guide to contracts in the visual arts, *Model Agreements for Visual Artists*, by Paul Sanderson. It is available from CARO or from CARFAC SASK.

CARFAC SASK provides a service whereby artists may receive advice from a lawyer on contracts or copyright or other legal matters which affect their artistic careers. Contact CARFAC SASK for further information.

Copyright

Copyright, in brief, is the sole right to reproduce; to publish (print and offer for sale); to convert into dramatic work; to reproduce, adapt and publicly present work on film; to communicate work by radio (which deals with radio waves and television waves but not with cable transmission); and to authorize any of the above. Inherent in copyright is also

moral right, which is the creator's right to ensure that others refrain from affecting his or her work in a way that is prejudicial to his or her honour and reputation, such as the distortion, mutilation or other similar modification of that work.

In 1988 historic amendments to the Canadian Copyright Act were introduced. Functionally the law is a complex mass of legislation and judicial interpretation. Essentially copyright enables the creator of any original art work, or the holder of copyright in that work whether or not it is the artist, to gain financial remuneration from the sale, public exhibition and reproduction of the work.

Except in specific cases (see *Exceptions*, below), copyright is owned by the person who created the work, and copyright protection lasts for the lifetime of that person plus 50 years. **The sale of work does not constitute the transfer of copyright,** unless the creator specifically assigns her or his rights in writing. Moral right can only be held by the creator of the work; it cannot be assigned to another party, although the holder can choose not to exercise it. It is important to note that in situations where copyright does not automatically belong to the artist, he or she may contract to retain copyright. Conversely, purchasers or exhibitors of artwork may contract with the artist to acquire copyright.

Exhibition Right: The exhibition right was introduced as one of the 1988 amendments to the Copyright Act, and it applies to works that were created after June 8, 1988. The exhibition right entitles artists to receive payment when their work is exhibited in a "public exhibition" other than for sale or hire. This means that when "artistic works" are being exhibited in a commercial gallery for the purpose of selling them or an art rental program for the purpose of renting them, the artist is not entitled to be paid for their exhibition. In public galleries, artist-run centres, juried exhibitions, etc. the payment of exhibition fees is required. Exceptions in the Act to the term "artistic works" are maps, plans, charts or cinematographic products. Photographs other than those from a cinematographic work are included in the definition of "artistic works". Only the artist may benefit from the exhibition right, unless the artist has given prior permission. The exhibition right applies to works in temporary exhibitions and works in permanent collections. Information for artists on receiving maximum benefit from the exhibition right is contained in *Receiving Benefit from Copyright* and *Copyright Collectives*, below.

Reproduction Right: Copyright includes the sole right to reproduce a work or any substantial part of it in any material form. When an artist produces a work of art, reproduction of the work can be authorized only by the artist, unless the artist has given prior permission. In deciding whether a work has been reproduced substantially enough to constitute an infringement of copyright, the artist may need to consult a lawyer, as the Act is not specific on what constitutes "substantial".

There are certain situations in which a work may be reproduced without consultation with the holder of copyright and without infringing on copyright. It may be reproduced by the artist for any purpose, plan or study. Sculpture or "works of artistic craftsmanship" which are in a public place permanently may have two-dimensional versions of them made or published. Work which has been published may be reproduced for reasons of "fair dealing" (private study, research, criticism, review or newspaper summary). "Fair dealing" does not apply to unpublished works, and exhibition does not equal publishing. There is no exemption for "educational purposes".

Reprography Right: Reprographic reproduction includes database storage and retrieval, as well as making "visual perceivable facsimile copies" of previously published material by photocopying, xerography, duplicating, microform, transcription or drawing, (including tracing) or from an overhead or slide projection. Again, only the artist may benefit from the reprography right, unless the artist has given prior permission.

Moral Right: Moral right falls into two categories: the right to integrity of an art work, and the right to paternity of the work. The right of integrity enables the artist to protect his or her art work against distortion, alteration, or mutilation which prejudices his or her honour or reputation. Paternity right is the sole right to claim creatorship of an artwork, and the right to remain anonymous in regard to the artwork. Moral right may also be infringed by association; this allows the artist to protect her or his visual image from association with a cause, product, service or institution to which she or he is personally opposed.

An infringement of moral rights "is deemed to have occurred" if its use has caused distortion, alteration or mutilation of the work. Painting, sculpture and engravings are so protected, photographs, performance pieces and videos are not. Artists who use appropriated images should be aware that in doing so they may be in infringement of another artist's moral rights.

Establishing Copyright Ownership: In Canada works of art do not need to be registered to be copyright, as long as three basic copyright requirements are met:

- The work must be in material form of more or less permanent endurance. The artist should keep any and all notes, photographs and/or drawings relative to the work.
- The work must not itself be substantially reproduced from another work without permission. Artists who use appropriated images should be aware that in doing so they may be exempting themselves from copyright protection.
- The artist must be a "qualified person", for example a Canadian citizen or landed immigrant.

However, if the artist has reason to believe that she or he may find a court action necessary in the future, information on registration is available from Communications Branch, Consumer and Corporate Affairs Canada, Ottawa, Ontario, K1A 0C9. Canadian and American copyright laws differ greatly. Among other points, work must be registered in the United States to be protected there. By putting c or writing the word "copyright", the name of the holder of copyright and the date of the work on it, the artist may be considered to have begun the registration process.

Exceptions: There are situations in which the artist may not own copyright to the artwork. These are listed below.

- Artists who have signed a contract which assigns copyright, or any part of it, have given up that part of their copyrights.
- Artists who are employed by some other person or institution to create visual images are under contract of service and do not own the copyright

to the artwork created in that position. "Employed" means that the employer is making deductions on behalf of Revenue Canada from the artist's paycheque. (UIC and CPP payments and holiday pay are also required.)

- Artists who are commissioned, for pay, to create a portrait, photograph (or photolithograph, etc.) or engraving (etching, lithograph, woodcut, etc.) are not the first holder of copyright in the work. This rule applies only to these forms and not to other forms of artwork, except when the Commissioner is the Crown. Copyright for a commission belongs to the Crown for a period of 50 years from the date of first publication of the work. "Commissioned" means that the artist is an independent contractor, not an employee, who is creating work at the request of someone else.
- Artwork which is in the public domain, that is, work in which the term of copyright has expired, is no longer protected by copyright.

Receiving Benefit from Copyright: Copyright law exists to protect the creator. Copyright is an economic right as well as a moral right. In order to realize the potential economic benefit inherent in copyright, there are steps which the artist can take. These include:

- being aware that copyright can be used by the artist to improve his or her economic situation. It is generally to the artist's advantage to set a fee and charge for the use of his or her copyrights.
- knowing the difference between licensing copyright and assigning copyright. A license is permission given by the holder of copyright on an artwork, to some other party, to use that artwork. Examples of use are making reproductions of the work and exhibiting the work. An assignment of copyright transfers ownership of the copyright. If copyright has been assigned, the new holder of the copyright may use it for any purposes he or she wishes, as long as these are in accordance with the copyright Act and the terms of the assignment. An assignment should not be given unless the assignment is to a copyright collective clearly acting in the artist's interest. (See *Copyright Collectives*, below.)
- limiting use of the work, whether in an assignment or license.
- using a contract.
- being aware that galleries require permission from artists to reproduce work in catalogues, in slide collections, etc.
- taking photographs before sale.
- when selling, making it clear that sale of copyright is not included, and that access to the work may be required for the purpose of exercising copyright.
- using an agreement for sale.

Copyright Collectives: A copyright collective administers copyrights for artists. The artist assigns copyrights, specific copyrights, parts of copyrights, or copyright in specific situations to the collective, and the collective acts on the artist's behalf with users, such as art galleries, publishers, educational institutions and libraries. The collective issues a license to the user, which includes terms and payment of a fee. The collective attempts to negotiate the best possible fees and terms for its artists.

As previously noted, assignment of copyright to a collective means that ownership of copyright is transferred to the collective. The artist may restrict or advise the collective on terms under

which the assignment may be used, but if the artist has not done so the collective will use its own judgement. As with all other contracts, the artist should be familiar with the terms of an assignment contract before signing one.

Copyright collectives are established on the principle of the power of association. The individual artist may find it difficult to negotiate terms and payment successfully with a user, but the individual's authority is increased when that individual becomes part of a collective bargaining unit.

Canadian Artists Representation/Le Front des Artistes Canadiens has established the Canadian Artists Representation Copyright Collective Inc. Other collectives also exist. For more information see Chapter 3, *Visual Arts and Related Organizations*.

Income Tax

Because tax law and its interpretations change constantly, the information in this section should be used as a guide only. For official purposes, artists should consult a professional accountant or Revenue Canada. Revenue Canada's *Interpretation Bulletin* No. IT-504R, called *Income Tax Act - Visual Artists and Writers*, may be helpful. Artists who have received grants may wish to consult *Interpretation Bulletin* No. IT-257, *Canada Council Grants*.

The self-employed artist is one who does not have tax withheld from his or her paycheque. The self-employed artist, who is carrying on a business, is entitled to make certain deductions from business income.

The term "reasonable expectation of profit" is used to determine whether the taxpayer's artistic activity constitutes the carrying on of a business or is merely a hobby or personal interest. Where the activity has no reasonable expectation of producing profits, a business is not considered to have been carried on, and losses can not be deducted. However, IT-504R recognizes that although "a considerable period of time may pass before an artist or writer becomes established or profitable" the artist may still have a reasonable expectation of profit. Factors which will be considered by Revenue Canada in making a decision on this include:

- the extent of time devoted to the art
- the extent to which the artist has exhibited, published, etc.
- the extent to which the artist is represented by an art dealer or agent.
- the amount of time and type of activity devoted to promoting and marketing the work by the artist.
- the amount of revenue received from the work.
- the historical record of profits or losses.
- a variation in the value or popularity of the work.
- type of relevant expenditures claimed.
- the artist's qualifications as evidenced by education and also by public and peer recognition.
- the artist's membership in professional associations.
- the significance of the amount of revenue deriving from the work and its growth over time.

Normally, when calculating income from a business, the cost of the artist's inventory must be used in establishing profit or loss, as follows:

Gross Profit = Sales - Cost of Goods Sold

Cost of Goods sold = Opening Inventory + Purchases (at cost) - Closing Inventory.

For the artist, inventory means manufacturing cost, or fair market value, whichever is lower. Despite a general rule that inventory is only deductible in the year in which the work is sold, the artist may elect to declare his/her inventory at nil, provided that the artist created the work and that the artist is not in the business of reproducing works of art. However, expenses for materials which are purchased at the end of a year and used in the following year should be deducted in that following year. This applies to individuals only, and not to corporations.

Artists who are self-employed may include in their deductions from profit the following expenses, provided that they are reasonable expenses:

- cost of materials.
- directly related expenses.
- directly related long-distance telephone bills.
- 80% of entertainment and promotion expenses incurred for a business rather than a personal reason.
- books and subscriptions.
- legal and accounting fees.
- membership in professional organizations.
- the cost of research
- secretarial, assistant's or agent's fees.
- rent or mortgage and utilities on the principle place of business, provided that the place of business is used exclusively to earn business income.
- payments to the Canada Pension Plan.

The self-employed person is not covered by unemployment insurance and therefore makes no contributions under this plan. Costs of items which are used for both personal and business use may be deducted, but this must be done in proportion to their use.

Deductions are allowable to reduce business income to nil, but are not deductible from employment income, although unused losses may be carried over to the following year.

Grants to artists should be treated as business income, and deductions claimed against them, except for grants associated with furthering formal education, which are education grants, and grants for academic leave, which are employment income. Grants which are offered to the artist in the form of materials or facilities will be classed as business income without any deductible cash outlay to balance them; artists are better off to receive a grant for the amount, then purchase the materials or rent the facilities.

Both the Canada Council and the Saskatchewan Arts Board will issue grants in installments proportionate to the artist's fiscal year in order that the artist will not show disproportionately high income in one year.

Prizes, purchase awards and contracts resulting from competitions are taxable as business income.

Self-employed artists who are generating taxable income may find that they benefit from consultation with a professional accountant. Taking full advantage of Canada's tax laws, through use of capital expenses, tax planning, income splitting and awareness of legitimate deductions may be useful to the financially beleaguered artist. As mentioned, fees paid to accountants are tax-deductible.

CARFAC SASK provides a service whereby artists may receive advice from an accountant on tax or accounting matters which affect their artistic careers. Further information is available from CARFAC SASK.

Bookkeeping

In order to avoid potential income tax conflicts, as well as to take advantage of tax breaks, the artist is advised to start keeping business-like records as soon as possible. An accountant may help set up a simple system; the more well-off and busy artist may choose to have the accountant do the whole job. The local public library will also have appropriate materials on small business bookkeeping.

Business income might be derived from art sales or rentals, royalties, exhibition fees or fees for professional services such as workshops, art juries or consulting. For a list of possible expenses see the section on *Income Tax*.

In addition to keeping records, the artist should retain all receipts which relate to business expenditures, as well as copies of all invoices sent by the artist. Keeping notes on business appointments, whether in a daybook or calendar, diary or on pieces of paper attached to receipts, will help prove the legitimacy of a deduction, should that become necessary.

A year-end inventory should be taken, during which each work produced is recorded, with date finished, materials used, exhibitions, sale and buyer. Slide or photo records should be kept. Inventory of materials used should also be made.

Goods and Services Tax

The Government of Canada requires the collection of a 7% Goods and Services Tax on payments for all goods and services in Canada. The Goods and Services Tax replaced the federal Manufacturers Sales Tax on January 1, 1991. In order to collect GST, the artist must register. When GST is collected, it must be remitted. The artist who collects and remits GST will receive input tax credits for any GST he or she has had to pay on materials, overhead costs, etc. - that are directly related to the activity of his or her business as an artist.

However, if the artist operates a business which has a volume of less than $30,000 in sales, the artist may choose not to register. If the artist does not register, she or he is exempt from charging GST, but still will be required to pay the tax, and will not be eligible to receive input tax credits on GST paid. The artist who does not register may claim GST paid but not credited against artistic income as a legitimate business expense when her or his income tax is calculated.

Before the artist makes a decision about whether to register, he or she may wish to consider certain factors.

- What are the artist's expenses relative to income? If the artist regularly has high costs, then it may be to the artist's advantage to register, as the input tax credits may be considerable. As well, if the artist regularly shows business losses on income tax, the deduction of GST paid will be insignificant. But if the artist has both low costs and low income, he or she may feel that registration has no particular benefits.
- Is the artist selling work through a commercial gallery? The commercial gallery will likely be required to register, and therefore to collect GST on sales of the artist's work. If the artist has not registered, the artist will receive no benefit from the collection of the tax, but still will be required to pay tax on costs. Further, the commercial dealer acting as the sales agent of the artist may be required to charge the artist GST on commissions, since in effect the artist is paying the dealer to sell his or her work. When a dealer collects GST on sales of the work of an artist who has registered, the dealer forwards to the artist his or

her portion of the tax, and the artist remits it.

- Will the paperwork necessary be a burden on the artist sufficient to negate any advantage from receiving a rebate on the tax? Early indications are that the paperwork can be considerable.
- What is the status of the artist's relationship to Revenue Canada? If the artist claims business expenses as deductions against artistic income, and particularly if he or she regularly shows a loss, she or he may wish to register for the Goods and Services Tax and consider that this will be further proof of his or her legitimacy as a business, should such proof ever become necessary.

Before making any decisions about registration, the artist may wish to consult an accountant, or CARFAC SASK, or both. The federal government has provided a toll-free number for information about registering. It is 1 (800) 667-1478.

Provincial Sales Tax

Artists who are self-employed and who sell work are required to be licensed provincially, and to collect Provincial Sales Tax (currently 7%). There is no specific dollar amount below which artists are exempt from this law, however, if work is sold only for small amounts and irregularly, the Department of Finance is less likely to be concerned. The only regular exemption available is in regard to work which is being resold: provincial sales tax is only payable on an item once. Artists who are not licensed should not collect Provincial Sales Tax. If the tax is inadvertently paid to an artist who is not registered the artist may remit it voluntarily without registering.

For answers to specific questions, artists should contact:

Education and Health Tax
2350 Albert Street
Regina
S4P 4A6 (Telephone: 787-6645)

License applications and copies of the Education and Health Sales Tax Act are also available from the address above.

A PST license and/or tax number entitles the artist either not to pay sales tax on materials, or to deduct the tax from income. The license must be shown or its number quoted when materials are purchased.

Insurance

Insurance falls into two categories, insurance of work and personal insurance. For the self-employed artist, both are a necessity, and the following should be taken into account:

- Insurance on the studio and on the work prevents loss of income due to fire, theft or accidental damage.
- Inventory records kept and updated every six months are aided if accompanied by photos and stored separately from the work.
- Settling insurance claims is easier if the insurance agent is aware of the location of the studio and kept aware when work moves.
- Not all galleries have insurance policies for the work they exhibit, and the artist is often responsible for insurance of work in transit.
- Some galleries and insurers consider that if they settle a claim on the work for its full value, they then own the work, and have the right to resell it. (This may be resolved in advance in a contract.)

- Artists working in performance and installation may wish to consider liability insurance for the term of their exhibition.

Personal insurance may take the form of life, sickness and/or accident insurance. It may be worthwhile to examine the policies of more than one insurance company before choosing. Insurance premiums are on-going, but may mean that the artist's income will continue should he or she be prevented from earning it.

It can be difficult for the artist to obtain both insurance of work and personal insurance. Many insurance providers do not provide personal insurance to the self-employed artist; those who do often have high rates. It may be possible to add insurance of work to existing homeowner's or renter's insurance, or the artist may need to take out a separate policy. Despite the difficulties, the importance of insurance means that the artist should investigate possibilities as far as possible. CARFAC SASK has further information.

Transportation

Shipping of work can be considered to be a perfect opportunity for the application of Murphy's Law: whatever can go wrong, will. Consideration of the following will lessen the probability of anguish:

- Properly framed works on canvas enjoy a greater degree of protection than unframed or flimsily framed works. Works framed in wood with a frame extending out to protect the canvas are most secure. Before works are packed, any devices projecting outward beyond frames should be removed, and works wrapped individually in plastic.
- Works on paper which are framed and glazed are always at risk. If glass is used, it should be taped in a criss-cross pattern so that if it does break the glass sticks to the tape instead of damaging the work. Acrylic plastic is less likely to break than glass, but scratches easily, is a magnet for dust and should not be taped. Any material which lessens shock, such as styrofoam, bubble pack or air-popped popcorn will help lessen breakage.
- Delicate sculpture or other three-dimensional work should be well packed before being packaged (see above). It may be useful to seek the advice of a conservator or curator regarding special needs of individual pieces.
- Shipping by a professional trucker is relatively inexpensive; insurance is relatively costly. However, work easily may be insured to its declared value, and if it is damaged in transit restitution will be made for the artist's lost time and income. The artist should also be aware of the existence of professional art moving firms. They are an expensive way to ship artwork, but they are specialists and are used to handling fragile works of art.
- If work will be out of the artist's hands while being transported, it is worthwhile having a crate built to specifications. The experienced builder can advise regarding the requirements of different kinds of work in different conditions. Instructions for unpacking and repacking the crate should accompany it. Photographs and drawings of the procedure may be useful if the object is fragile, awkwardly shaped or especially large.

Conservation

In order to ensure that works endure, the artist should use good-quality, safe, long-lasting materials. The artist who is concerned with the life of the work will also be concerned with variations in media, qualities of commercial products, and long- term effects of different materials upon one another. The best source of information on conservation and repair of fragile artworks is a professional conservator. The second best is a good reference book. For more information on conservation artists should consult a conservator; contact the Canadian Conservation Institute, 1030 Innis Road, Ottawa, K1A 0M8 (telephone: (613) 998-3721); or see Chapter 10, *Bibliography*.

All art work deteriorates with fluctuations in humidity, damp conditions, constant exposure to light (especially sun and fluorescent light), and unstable combinations of media. These should be avoided.

The most important conservation factor for paper or mat board is acidity. Acidic paper deteriorates quickly; acidic mat board in contact with paper will increase deterioration. At one extreme is newsprint, with an extremely high acidity and made from wood pulp, and at the other is 100% rag hand-made paper. Paper should be acid-free or neutral; long fibres such as cotton or linen are strong and lasting. Museum-quality mat board is either acid-free or coated with an acid-free paper.

Adhesives which may be impermanent or contribute to deterioration include masking and scotch tape, laminating film, dry-mounting tissue, rubber cement, spray-can adhesives, contact cement, library paste and commercial liquid animal-hide glues. Adhesives which are recommended are wheat or rye paste, filler compounds, animal glues, white glues, clear adhesives of soluble resins, melted waxes and resins, two-part synthetic resins, and museum-quality mounting tape.

Paper should be stored flat and checked periodically for dampness and insects. Works on canvas may be stored upright, but should be placed on supports which elevate them from the floor at least slightly, and stored back to back and front to front.

Health Hazards

Artists as a group have serious occupational health hazards. Studies have shown that artists' rate of cancer is many times higher than that of the general population. Although most visual artists have, or know of other artists who have, suffered work- related allergies or other maladies, artists often think of the physical risks as either less dangerous than they are, or inherent in the activity and unavoidable.

The body has a capacity to eliminate or detoxify many materials; however, it is a limited capacity. The skin is an effective protection, but it is not impervious. Toxic materials may enter through lesions, and many substances can penetrate the skin directly. Inhalation is the most common way chemicals and germs enter the body. Although the respiratory system has excellent defenses, tissue can be overwhelmed, especially by solvent vapours, irritating gases and other non-dust chemicals, such as those in cigarettes. Ingestion is a common cause of poisoning. Means include allowing a paint brush to come in contact with the mouth, eating and drinking in the studio while working, failing to clean hands properly after work, and smoking.

When "total body burden" exceeds the body's capacity to eliminate or detoxify, accumulation of a substance can cause

injury. Effects of toxic substances on the body may include skin allergies and other skin diseases; eye damage; acute and chronic respiratory diseases; heart diseases; damage to the blood, blood vessels, liver, kidneys and bladder; damage, either temporary or permanent, to the central nervous system; reproductive system damage; cancer.

A very large percentage of materials which artists use regularly contain chemicals and other substances which are hazardous and even toxic. Artists tend to be exposed to their materials for extended periods of time, increasing their chances of harm. In addition to the length of exposure, factors to consider include exposure to single chemicals, exposure to multiple chemicals, and individual susceptibility.

Art materials vary in toxicity. The higher the toxicity, the less material needed to cause injury. Most solvents are classed as moderately toxic, but some are highly toxic. Many pleasant- smelling solvents are highly toxic; most organic solvents are both highly toxic and either flammable or combustible. Aerosol spray cans contain organic solvents, and therefore are both toxic and highly explosive. Toxic gases are byproducts of many art processes. Dusts can be dangerous when inhaled. The two most common kinds in art materials are mineral dusts (such as silica, asbestos, fiberglass and graphite), and biological dusts (molds, fungi and dusts caused by processing biological materials). Metal fumes and vapours and metal dusts may produce lung diseases as well as skin irritations and allergies. Some dyes and organic pigments such as those found in fabric dyes and some paints may be highly contaminative, although the hazards of organic pigments have not been fully investigated. Acids and alkalis are highly corrosive.

Because of the body's ability to absorb and transport chemicals, their toxic effect can spread beyond the points of contact. For example, all mucous membranes may be affected even though they are located throughout the body. Even more dangerous is an effect known as "synergy". This means that the combined effect of two chemicals is many times more damaging than either one alone. Common practices which may produce a synergistic effect with art materials are drinking alcohol and smoking.

High risk groups are those who are more susceptible than average. Heavy drinkers and smokers are at high risk, as are people with chronic diseases, people with allergies, and the elderly. Children are a particularly high risk group, especially very young children; the fetus is at exceptionally high risk. Many people may have a high susceptibility to chemicals for hereditary reasons or because of episodes of physical or emotional stress. Risk is also determined by the amount of material the artist is exposed to and the frequency of exposure.

Artists can take steps to lessen the danger from toxic materials. The artist should:

- know what materials he or she works with, and what their byproducts and risks are.
- substitute less hazardous materials where possible.
- make use of general ventilation (at minimum, a supply of fresh air and an exhaust fan) or local exhaust ventilation to adequately ventilate his or her studio. Opening a window is not very effective.
- avoid prolonged contact with art materials. Studies show that the body can deal with no more than six to eight hours exposure out of 24.
- observe standard safety procedures, especially in regard to storing and disposing of dangerous materials.

- do not smoke.
- when handling solvents, use gloves.
- avoid spraying.
- use good housekeeping measures.
- handle pigments with caution.
- avoid overheating metals.
- use respirators with proper cartridges when appropriate, but not as a substitute for proper ventilation.
- be aware of the availability of Material Safety Data Sheets from manufacturers of art materials, and use them.

Artists who require more information may get it from:

The Canadian Centre for Occupational Health and Safety
250 Main Street East
Hamilton, Ontario L8N 1H6
Telephone: (416) 572-2981 (collect)

or from:

The Centre for Occupational Hazards
5 Beekman Street
New York, New York
U.S.A. 10038
Telephone: (212) 227-6220

or from CARFAC SASK.

For published sources of information, see Chapter 10, *Bibliography*.

Joyce Zemans, Head of the Canada Council (second from right), meets Saskatchewan artists at the Mendel Art Gallery, Saskatoon. (Photo: Grant Kernan/ A K Photos. Courtesy Mendel Art Gallery.)

Financial Assistance to Artists and Arts Organizations

This chapter describes financial assistance available to individual artists and to groups and organizations in the visual arts fields. Listed first are provincial and national organizations which fund visual artists. The second section lists private foundations whose purpose is to assist artists on a one-time basis. The final section describes funding to organizations, federally, provincially and in Regina and Saskatoon. Other cities and towns support the arts in various ways both municipally and through local recreation boards. (See Chapter 7, *Education in Visual Arts*, for further information on recreation boards.)

For up-to-date information and program changes contact agencies and departments directly, or CARFAC SASK.

Copyright collectives work to obtain financial compensation for artists for exhibition, reproduction and reprography of their work. For information on these organizations see Chapter 3, *Visual Arts and Related Organizations*.

Grants to Artists

In Canada

The Canada Council
99 Metcalfe Street
P.O. Box 1047
Ottawa, Ontario K1P 5V8

For information: (613) 598-4365 or 598-4366 (station-to-station collect calls accepted)
FAX: (613) 598-4390

The Canada Council's mandate is to foster and promote the arts in Canada by providing financial support mainly to professional artists and non-profit arts organizations.

A) The Grants to Artists program offers various grants to individual artists and arts professionals to undertake personal creative work. There are four types of grants:

Arts Grants "A" are intended to provide free time for personal creative activity for artists who have made a nationally or internationally recognized contribution to their discipline over a number of years and are still active in their profession. Grants are worth up to $32,000 and may cover living expenses ($2,500 a month maximum) and/or project costs (visual, video and performance artists may apply for up to $40,000 if they can show that they will incur extra material costs). All applicants may also request an additional allowance for travel necessary to their program.

Arts Grants "B" are intended to help artists to do personal creative work. Grants are worth up to $18,000, travel costs included. Grants may cover living expenses ($1,500 a month maximum) project costs or travel costs.

Project Grants are intended to help defray living expenses, project costs, and travel costs so that artists may pursue their creative work or work on a specific project. A living allowance will be paid only to applicants who arrange to devote the major part of their time to their program. Grants are worth up to $4,000 and may be used for living expenses and/or project costs. An allowance for travel necessary for the artist's program may be accorded.

Travel Grants are intended to enable artists to travel on occasions important to their professional career. Travel grants provide return air fare normally at Apex or North American excursion rates from the applicant's place of residence in Canada to the destination. An allowance of $100 per day is

provided for a maximum of five days to help defray living expenses or local transportation costs. No Travel Grant may exceed $2,800.

B) Explorations Program is a multi-faceted and wide-reaching program that helps new artists and encourages fresh ideas. Grants are offered on a competitive basis to individuals, groups and non-profit organizations for innovative projects in any artistic discipline or combination of disciplines which may introduce new approaches to creative expression or fulfill specific needs in the development of the arts. Since what makes an "exploration" may vary from one part of the country to another, the program uses a regionally structured interdisciplinary jury system to evaluate proposals for Northern Canada, the Atlantic provinces, Quebec, Ontario, the Prairie provinces and British Columbia.

C) The programs of the Visual Arts Section are designed to support and develop the contemporary visual arts in Canada, including drawing, painting, printmaking, installation, architecture, design, craft, holography, film, video, and performance art. Financial support is provided to public galleries for their ongoing curatorial activities and to artists' centres for their program and operating assistance. Exhibition assistance is available to public galleries and artists' centres wishing to present the work of contemporary visual artists and produce publications pertaining to exhibitions. Other programs assist with special nonrecurring events such as conferences and symposia; enable universities, art schools, artists' associations and centres and public art galleries to invite artists from other regions of Canada; and support innovative projects contributing to the advancement of the crafts in Canada.

D) The Art Bank purchases works by Canadian artists and rents them for exhibition to government departments and non-profit organizations.

E) The Media Arts Section provides support for the direct, creative use of conventional and new technologies and related media by independent, professional artists. The Section administers programs in the following areas: film and holography, video and audio, and computer-integrated media (computer processing, imaging (visual and acoustic) or system control, computer telecommunications, laser techniques, videodisc and optical storage media). The Media Arts Section funds non-profit organizations for the production, presentation and distribution of noncommercial media arts works. Also, it offers support to individual artists for the production of specific projects in film, video, holography, audio, and computer-integrated media. By encouraging artists to explore many technologies and media, the Council hopes to contribute to the defining and disseminating of new aesthetic criteria in the expanding field of media arts.

Descriptive brochures and information sheets on Canada Council programs are available from the Communications Service.

In Saskatchewan

Saskatchewan Arts Board
2550 Broad Street
Regina S4P 3V7
Telephone 1 (800) 667-7526 (toll-free) or 787-4056 (local calls)
Visual Arts Consultant: Jane Turnbull Evans

Grants are available to individuals, groups and organizations. The Creative Grant Program assists Saskatchewan's professional and emerging artists to pursue creative activity. The Study and

Research Grant Program assists Saskatchewan artists and other individuals who are active in the arts to pursue excellence through study and research in the arts. "A", "B" and "C" grants are available in each category. Eligibility is restricted to Canadian citizens or landed immigrants with at least two years' residence in Canada, who are ordinarily resident in Saskatchewan.

Visual Arts Program and Operation Assistance is available to art galleries and museums which have been designated as operation grant clients. Provincial visual arts organizations which have been awarded operation grant status can receive annual operation assistance. Visual Arts Project Grants support projects or events which benefit the visual arts and professional artists in Saskatchewan.

Private Foundations

Elizabeth Greenshields Foundation
1814 Sherbrooke Street
Montreal, Quebec H3H 1E4

The Elizabeth Greenshields Foundation supports art students seeking training in traditional means of artistic expression, and young artists who have demonstrated technical competence in traditional means of artistic expression. Awards are for $8,000; applications are accepted throughout the year.

Adolph and Esther Gottlieb Foundation Inc.
380 West Broadway
New York, N.Y.
U.S.A. 10012
Telephone: (212) 226-0851

The Foundation offers emergency assistance grants to artists whose financial need has arisen from unforeseen, catastrophic circumstances. One-time grant is $5,000. Eligible artists must demonstrate at least 10 years in mature phase of work.

Henry Moore Foundation
Camberwell School of Arts and Crafts
Peckham Road
London, England SE5 8UF
Telephone: 01-703-0987

Residential fellowships are available to sculptors under age 35 who have completed a post-graduate program in sculpture or have equivalent experience.

The Pollock-Krasner Foundation, Inc.
725 Park Avenue
New York, N.Y. U.S.A. 10021
Telephone: (212) 517-5400
Executive Vice-President: Charles C. Bergman

The Pollock-Krasner Foundation, Inc. gives financial assistance to artists of recognizable merit and financial need. Applicants may be painters, sculptors, or mixed-media or installation artists. The Foundation has no age or geographic limits. Grants are awarded throughout the year and vary in size from $1,000 to $30,000. Interested applicants must write to the Foundation at the address above, ATTN: Application Request, for an application and guidelines.

Assistance to Organizations

In Canada

Canada Council/Conseil des Arts du Canada
(See entry under **Grants to Artists***)*

Communications Canada
Museums Assistance Program
5th Floor, Journal Tower North
500 Slater Street
Ottawa, Ontario K1A 0C8
Telephone: (613) 996-8504
FAX (613) 952-1231

Communications Canada
Western Regional Office
Museum and Heritage Consultant
200 - 386 Broadway
Winnipeg, Manitoba R3C 3Y9
Telephone: (204) 983-5676
FAX (204) 983-3182

Museum Assistance Programs of Communications Canada provide financial and technical assistance to qualifying museums, art galleries, exhibition centres and non-profit organizations to further the objectives of the Federal Museum Policy. The Museum Assistance Programs also offer other technical services and information on various subjects relevant to the museum community.

In Saskatchewan, project/program assistance is provided to the Western Development Museums, the three National Exhibition Centres, and the Mendel and Mackenzie galleries. Other institutions may be eligible for project assistance.

In Saskatchewan

Saskatchewan Arts Board
(See entry under **Grants to Artists***)*

Family Foundation
Government of Saskatchewan
3211 Albert Street
Regina S4S 5W6

Arts and Multiculturalism Branch
Director: Paul Fudge
Telephone: 787-4823

The Arts and Multiculturalism Branch is responsible for arts policy and legislation, and provides liaison for federal government initiatives and support for cultural industries.

Sask Lotteries Trust Fund for Sport, Culture and Recreation
1870 Lorne Street
Regina S4P 2L7
Telephone: 780-9300
FAX: 781-6021

Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation was established in 1974 for the purpose of granting funds to sport, culture and recreation. Since 1985 support has also been provided directly to Saskatchewan communities, regional associations and zone committees for activities in sport, culture and recreation, through the Trust Initiatives Program.

The responsibility for the administration of Saskatchewan Lotteries and the Lotteries Trust Fund is with SaskSport Inc. through a license issued by the Government of Saskatchewan. The SaskSport Board of Directors, with the input of Saskatchewan Council of Cultural Organizations, and Saskatchewan Parks and Recreation Association, elects and/or appoints volunteers to an advisory committee for the Lotteries Trust Fund. This committee receives and considers all requests from those provincial organizations eligible for Saskatchewan Lotteries Trust funds. The Cultural Advisory Committee is responsible for the cultural division. (See Saskatchewan Council of Cultural Organizations in Chapter 3, *Visual Arts and Related Organizations.*)

Municipal Offices

Regina Arts Commission
Community Services
Parks and Recreation Department
P.O. Box 1790
Regina S4P 3C8
Telephone: 777-7366
FAX: 525-1801
Arts/Cultural Superintendent: Glenn Gordon

The Regina Arts Commission awards grants for operating expenses or for special projects. The grants are available to Regina-based arts organizations, amateur or professional, and Saskatchewan-based arts organizations that have projects relevant to the City of Regina. Multicultural, religious, heritage or service organizations are not eligible to apply.

City of Saskatoon
Leisure Services Department
Arts and Multicultural Consultant
222 - 3rd Avenue North
Saskatoon S7K 0J5
Telephone: 975-3392
FAX: (975-3385)
Contact: Regine Haensel

The City of Saskatoon has a grant program for non-profit organizations, called Assistance to Community Groups. Grant deadlines are March 1 of each year. Travel grants for national and international events are available for Saskatoon residents who are members of a non-profit corporation.

The City also administers the Trust Initiatives Program for the municipality. Deadline is March 1. The Arts and Multicultural Consultant provides information and liaison with other city departments, as well as with other organizations in the arts and multicultural areas.

A panel on Copyright for Artists at the 1990 CARFAC National Conference, hosted by CARFAC SASK. From left to right: Jane Martin, National Representative; Patrick Close, CARFAC SASK Executive Director; Jim Russell, CARFAC SASK's legal counsel; Garry Conway, CARO Executive Director. (Photo credit: Jim Graham.)

Artist Resource Persons Cindy Chwelos and Marie Lannou in the audience at the same conference. (Photo credit: Jim Graham.)

Visual Arts and Related Organizations

This chapter describes organizations which provide services to artists and arts organizations in Saskatchewan and Canada, and organizations whose activities and services are of interest to artists. The chapter's sections list Saskatchewan organizations, then national organizations. Within each section the organizations are listed alphabetically. Local art clubs and guilds are too numerous to list but may be located through local exhibition centres and galleries, libraries or Arts Councils. The contact person for each Arts Council is available from the Organization of Saskatchewan Arts Councils.

Copyright Collectives are listed under *National Organizations*. See Canadian Artists Representation Copyright Collective Inc., Canadian Reprography Collective (CANCOPY), and VIS-ART Copyright Inc.

Saskatchewan Organizations

Association des artistes de la Saskatchewan
2604A, rue Central
Regina S4N 2N9
Telephone: 522-0940
Contact person: Gaetan Desrochers

Le but de l'Association des artistes de la Saskatchewan est de favoriser le développment et l'épanouissement professionel artistique des artistes francophones et francophiles de la Saskatchewan ou ceux ayant oeuvré auprès de la communauté et vivant ailleurs.

Canadian Artists Representation/Le Front des Artistes Canadiens Saskatchewan (CARFAC SASK)
210 - 1308 Smith Street
Regina S4P 2N3
Telephone: 522-9788
FAX: 359-6758

312 - 220 3rd Avenue S.
Saskatoon S7K 1M1
Telephone: 933-3206
FAX: 244-2134
Provincial Representative: Clint Hunker
Executive Director: Patrick Close (Regina office)
Administrator: Marline Zora (Saskatoon office)

CARFAC SASK is an incorporated non-profit organization which represents visual artists in the province of Saskatchewan. Its activities include:

1) Educational programs and workshops for the membership and interested members of the public.

2) Advisory services which provide legal and financial advice to artists.

3) Dissemination of information that is relevant to visual artists through newsletters and other mailings to the membership.

4) Responding to the needs and questions of individual members

5) Serving as a source of information to anyone seeking information about artists and issues in Saskatchewan

6) Lobbying for the rights of the individual artist.

7) Involvement with agencies and organizations with similar concerns, such as the Saskatchewan Arts Alliance, and maintaining regular contact with other provincial arms of CARFAC.

8) Providing input on national issues affecting the visual artist to CARFAC National in Ottawa.

Membership in CARFAC SASK is open to practicing artists in the province of Saskatchewan, and others interested in and wishing to support the activities of the organization. CARFAC SASK publishes a quarterly newsletter, *CARFAC SASK Newsletter*, and a monthly *Bulletin*.

For information on Canadian Artists Representation Copyright Collective Inc. and the national office of Canadian Artists Representation/Le Front des Artistes Canadiens see *National Organizations* in this chapter.

Central Saskatchewan Ceramic Association Inc.
Box 8086
Saskatoon S7K 4R7
Telephone: 343-6769
Treasurer: Muriel Fink

The purposes of the Central Saskatchewan Ceramic Association are to aid the ceramic hobbyist and to improve the quality of ceramics teaching in central Saskatchewan.

La Commission culturelle fransaskoise
#218 - 514 Victoria Avenue East
Regina
Telephone: 565-8916
FAX 565-2922
Artistic Promotions Officer: Robert M. Chabot

La Commission culturelle fransaskoise has the objective of development and promotion of all aspects of the arts of Saskatchewan's Francophone community. Activities undertaken in respect to this include cultural development and animation in designated Saskatchewan schools; annual provincial visual arts tour; community-based theatrical productions; annual Francophone summer festival; and annual Artist-in-Residence programs in visual arts, music, theatre, etc.

Design Council of Saskatchewan
Marr Residence
326 - 11th Street East
Saskatoon S7N 0E7
Telephone: 343-1667
Acting Chairman: Kirk Banadyga

The Design Council promotes design quality in the environment and represents professional associations of architects, interior designers, consulting engineers, community planners, illustrators, designers and graphic artists in Saskatchewan. It organizes the Premier's awards for excellence in design and plans educational programs and displays related to design.

Melfort Crafts Society
Box 3091
Melfort S0E 1A0
Telephone: 752-5450
President: Sharon Adam

The objective of the Melfort Crafts Society is to encourage excellence in all areas of craft.

Melville and District Quilters Guild Inc.
Box 2947
Melville S0A 2P0
President: Mildred Mazur

The Guild encourages and preserves the art of quilting through workshops and educational material. Its members meet each Tuesday from 10:00 a.m. to 4:00 p.m. at the Melville All Saints Anglican Church Hall.

Museums Association of Saskatchewan (MAS)
1808 Smith Street
Regina S4P 2N3
Telephone: 780-9280
Executive Director: S. Gayl Hipperson

MAS was established in 1967 as a non-profit, provincial organization to represent the interests of Saskatchewan museums and art galleries and promote their advancement.

MAS serves the museum community by: providing educational opportunities for museum workers, including a program of financial assistance for advanced professional development; facilitating communications within the museum community; raising the public profile of museums; and heightening political awareness of their concerns.

MAS publishes *Bulletin*, a bi-monthly members newsletter, and *Epic*, a quarterly magazine featuring a wide variety of general interest articles on Saskatchewan's cultural, natural and technological heritage.

Through MAS Advisory Services, the Conservation Extension Service provides: conservation assistance through access to information; conservation staff visits; emergency assistance and treatment services to museums, galleries and related organizations throughout the province.

Organization of Saskatchewan Arts Councils (OSAC)
1102 - 8th Avenue
Regina S4R 1C9
Telephone: 586-1250
FAX: 586-1550
Executive Director: Barbara Flaten
Visual Arts Coordinator: Sherron Harman Burns

OSAC is a provincial organization representing local Arts Councils. It acts as a communication link for the councils, and its support and assistance strengthen their activities. Each council is an association of volunteers who develop independent programs for their own communities and who also use tours and programs coordinated by the central office. OSAC provides information to individual councils, co-ordinates tours of performers and exhibitions, and assists in developing new councils. Through the visual arts touring program, "Saskatchewan . . . Art on the Move", emerging artists' works are selected by adjudication and circulated throughout the province for public viewing. Professional critiques are offered during the selection process. OSAC pays all expenses associated with the exhibition including insurance, crating, exhibition fees and shipment. Framing costs remain the responsibility of the artist. This program is organized locally by the Arts Councils. Other programs include the annual Artist Development Seminar, an Artist-in-Residence program, and the Visual Arts Program Grant. OSAC also tours exhibitions developed by other organizations and galleries to the Arts Councils.

OSAC uses professional artists as adjudicators in the visual arts touring program. Artist-adjudicators receive a fee and reimbursement for expenses. Artists wishing to be considered as adjudicators may contact the Visual Arts Coordinator.

Prairie Sculptors Association
R.R. #3, Box 105
Saskatoon S7K 3J6

The Prairie Sculptors Association promotes sculpture in the prairie provinces. It shows work on a regular basis, encourages and generates creative thought on sculpture through the discussion of ideas and values, and holds a biennial sculpture symposium.

Prison Arts Foundation - Saskatchewan Affiliate
181 Douglas Crescent
Saskatoon S7L 4S9
Telephone: 382-8840
Saskatchewan President: Doreen Bauer

Prison Arts Foundation (National Office)
111 Darling Street
Brantford, Ontario N3T 2K8
Telephone: (519) 752-7405

The mission of Prison Arts Foundation is: to aid and encourage artistic and cultural development in convicted offenders and

in Canadian correctional institutions; to stimulate public interest in, and involvement with, the Canadian criminal justice and correctional systems, with convicted offenders, and in processes and programs of rehabilitation. The Foundation's activities include: organization and promotion of programs in visual arts, crafts, literary and performing arts for the benefit and involvement of convicted offenders; exhibition of visual arts and crafts and publication of writing by convicted offenders; involvement of members of both the artistic and cultural community and the community at large in these programs; raising of funds required to achieve these goals.

Regina and Area Potters Guild Inc.
Studio: 502 - 10th Avenue
Regina
Telephone: 525-9779 (Studio) or 586-6148 (Secretary)
Mailing Address:
c/o Kay Phillips, Secretary
54 Colony Place
Regina S4S 2N7

The goals of the Regina and Area Potters Guild are to foster, promote and facilitate the art and craft of pottery, and to facilitate and provide educational opportunities for its members. The Guild operates a pottery studio with a high-fire gas kiln and holds an annual members' pottery sale.

Regina Stitchery Guild
Neil Balkwill Civic Arts Centre
2420 Elphinstone Street
Regina
Mailing address:
P.O. Box 785
Regina S4P 3A8

The Regina Stitchery Guild is engaged in promoting the art of stitchery, from beginners to experts. It meets the second Tuesday of each month, from 7:30 to 10:00.

Regina Weavers and Spinners Guild
Neil Balkwill Civic Arts Centre
Regina
Telephone: 522-2586
Mailing address:
P.O. Box 1052
Regina S4P 3B2
Contact: Rose Marie Fennell

The Regina Weavers and Spinners Guild is a non-profit organization established to foster the crafts of weaving, spinning and dyeing. Objectives are: to promote, encourage and assist members to progress in these crafts; to form a resource pool of books, periodicals, equipment, etc. related to these crafts for use by members; to develop an information centre regarding supplies, equipment dealers, sheep farmers, and other sources.

Saskatchewan Arts Alliance
P.O. Box 3986
Regina S4P 3R9
Telephone: 757-6310
Chairperson: Pam Bjornson

Established in 1984, the Saskatchewan Arts Alliance is a provincial, non-profit association of professional arts organizations which acts to ensure the lively existence and continued growth of the arts and cultural industries in Saskatchewan. The general aim of the Alliance is to promote and develop the professional arts in our province by:

1) Ensuring healthy levels of support for the arts and cultural industries in Saskatchewan from public and private sources of funding.

2) Encouraging public acknowledgement of the importance of the arts.

3) Encouraging and assisting the development of public policy affecting the arts and cultural industries.

4) Encouraging and assisting the development of arts education.

5) Acting as a forum for issues, and distributing information.

Visual arts member organizations include A.K.A. Artists' Centre, Saskatchewan Craft Council, CARFAC SASK, Neutral Ground, the Swift Current, Moose Jaw and Estevan National Exhibition Centres, Photographers and The Little Galleries, and the Mackenzie, Mendel and Rosemont Art Galleries.

Saskatchewan Council of Cultural Organizations (SCCO)
1850 Cornwall Street
Regina S4P 2K2
Telephone: 780-9284
FAX: 780-9252
General Manager: Jeremy Morgan

Saskatchewan Council of Cultural Organizations is the "umbrella" for twenty-nine volunteer-based Provincial Cultural Organizations (PCOs) involved in heritage, multiculturalism and the arts. It was founded in 1979, and provides a unified voice for these organizations. With organizations working under the "umbrellas" of SaskSport Inc. and Saskatchewan Parks and Recreation Association they make up the three partner groups which benefit and provide benefits to their members as a result of funding from Saskatchewan Lotteries.

The lottery funds that are set aside for use by the provincial organizations are allocated to Saskatchewan Lotteries Trust Fund for Sport, Culture and Recreation. One of the most important duties of SCCO is to make sure that this system is fair and efficient for the Provincial Cultural Organizations, and that the funds are used to enrich the quality of life of the people of Saskatchewan.

In addition to the PCOs, SCCO has two other membership categories, associate and affiliate, which encompass individuals, other cultural organizations and organizations such as recreation boards which have an interest in cultural activities.

(At printing time new directions and responsibilities for funding have been set. These changes have taken place with the co-operation and input of the Saskatchewan Arts Board, the Saskatchewan Arts Alliance and the three lottery "umbrellas", and will result in all lottery proceeds being administered by Saskatchewan Lotteries Trust for Sport, Culture and Recreation. This new funding will have an impact on SCCO structure.)

Saskatchewan Craft Council (SCC)
813 Broadway Avenue
Saskatoon
Telephone: 653-3616
Mailing address:
Box 7408
Saskatoon S7K 4J3
Executive Director: Terry Schwalm

SCC is a non-profit society formed by craftspeople in 1975 to promote and encourage the development of high-quality crafts and craftsmanship in the province.

SCC sponsors juried exhibitions and crafts sales, workshops and seminars. The office functions as a craft information resource centre. SCC publishes a quarterly magazine, *The Craft Factor*, as well as a monthly newsletter. SCC is affiliated with the Canadian and World Crafts Councils.

SCC also sponsors a craft gallery and travelling exhibitions featuring some of Saskatchewan's finest craftspeople.

Saskatchewan Filmpool Co-operative
1100 Broad Street
Regina S4R 1X8
Telephone: 757-8818
Executive Director: Brenda Owens

The main activity at the film pool is the production, distribution, exhibition and/or promotion of independent films. Its principal objective is to assist with the production of independent films by providing resources - human, technical, financial and material.

The exhibition and distribution arm of the Film Pool tours films made by

independent Saskatchewan film producers throughout Western Canada. A newsletter, *Splice*, is published quarterly, and workshops and screenings take place regularly.

Saskatchewan Motion Picture Association (SMPIA)
2347 Broad Street
Regina S4P 1Y9
Telephone: 525-9899
FAX: 569-1818
Executive Director: Elizabeth Verrall

SMPIA was founded in 1986:

1) To provide a forum for discussion, decision-making and policy development in the interests of all members of the Saskatchewan film and video community.

2) To provide leadership and foster co-operation throughout the film and video community.

3) To gather and disseminate information relevant to film and video.

4) To promote public awareness of the benefits and values of film and video in Saskatchewan.

5) To liaise with government, corporations and other organizations and agencies and promote rational legislation affecting the industry and film and video culture in Saskatchewan.

6) To stimulate the development of educational opportunities in Saskatchewan related to the industry.

Saskatchewan Society for Education Through Art (SSEA)
Box 9497
Saskatoon S7K 7E9
Telephone: 652-7434
FAX 242-8007
Executive Director: Ken Tricl

The Saskatchewan Society for Education through Art is a Special Subject Council of the Saskatchewan Teachers' Federation and a member of the Saskatchewan Council of Cultural Organizations. Its priorities are to promote children's artwork and to advocate art education. SSEA also has national and international scope through the Canadian Society for Education through Art and the International Society for Education through Art. It is the goal of the Saskatchewan Society for Education through Art to work to improve the perceived value of art in education, to increase the quality of art education, and to monitor and respond to developments of Saskatchewan Education with respect to art.

Saskatchewan Writers Guild (SWG)
2049 Lorne Street
Regina
Telephone: 757-6310
FAX: 525-4009
Mailing address:
Box 3986
Regina S4P 3R9

601 Spadina Crescent E., Suite 719
Bessborough Hotel
Saskatoon
Telephone: 665-6066
Mailing address:
Box 3092
Saskatoon S7K 3S9
Executive Director: Pam Bjornson
Program Director: Paul Wilson
Saskatoon Coordinator: Steven Smith

The Saskatchewan Writers Guild is a province-wide organization representing over 700 writers from all disciplines. The Guild is one of the largest writers' organizations in the country and works to improve writing standards, encourage a professional attitude to the art, improve the status of writers, liaise with government agencies and national bodies on matters affecting writers, encourage greater public recognition of Saskatchewan writers and their achievements, and assist the development of young writers.

The SWG provides many programs and services including readings, workshops, school visits, annual SWG Literary Awards, and a Resident Writer program. Programs of particular interest to visual artists are its colonies, described in Chapter 7, *Education in Visual Arts and Artists' Colonies*, its literary quarterly *Grain* and its high school magazine *Windscript*.

Grain, now in its 19th year of publication, publishes visual art as well as writing, pays fees, and encourages submissions. Queries may be addressed to

Art Editor
Grain
Box 1154
Regina S4P 3B4

Windscript, a magazine of Saskatchewan high school literary and visual art which is published twice-yearly, encourages the submission of black and white drawings, prints and photographs by students. For information on calls for entries, contact the SWG.

Saskatoon Camera Club
Box 7922
Saskatoon S7K 4R6
Telephone: 652-7262
President: Jeanette Dean

The objectives of the Saskatoon Camera Club are to promote fellowship among the camera enthusiasts of Saskatoon, to improve members' photographic skills through the sharing of ideas and experience, to further the photographic education and interests of members and to provide a focus for activities. The club meets most Tuesday evenings in the Mendel Art Gallery auditorium.

Saskatoon Embroiderers Anonymous
2408 Blain Avenue
Saskatoon S7J 2B6
Telephone: 373-7096 or 374-0187
President: Linda Wollin

The objectives of Saskatoon Embroiders Anonymous are to teach and learn stitching techniques, to display and demonstrate stitching techniques, and to promote embroidery as art and craft.

Saskatoon Glassworkers Guild
Box 7123
Saskatoon S7K 4J2
Telephone: 382-0199 or 374-1893
President: Lee Brady

The Saskatoon Glassworkers Guild promotes education and public interest in authentic glasswork. It meets once per month from September to May. Meetings feature demonstrations of glasswork, and exchange of news and information. One major workshop and one guild group exhibition are held each year. A newsletter is published monthly.

Saskatoon Potters Guild
Albert Community Centre
610 Clarence Avenue
Saskatoon S7H 2E2
President: Thelma Howard

The Saskatoon Potters Guild is an active association which encourages quality craft and promotes pottery in the community through classes, exhibitions and demonstrations. It provides member education via seminars, mini-workshops and opportunities to enter juried exhibitions. It maintains a fully equipped studio for members as a common meeting place.

Saskatoon Lettering Artists
Albert Community Centre, Room 13
12th Street and Clarence Avenue
Saskatoon
Telephone: 374-2015
Mailing address:
811 Cochin Way
Saskatoon S7K 4T6

Founded in 1986, Saskatoon Lettering Artists is an organization whose purpose is to provide calligraphers an opportunity to share ideas, technique and information relative to calligraphy. While the group is not a teaching organization, learning takes place through demonstrations, speakers and interaction with fellow

calligraphers. SLA hosts workshops for members, presents a calligraphy exhibition and sale each November and occasionally undertakes a special group project. Saskatoon Lettering Artists meets the first Tuesday of each month September through June at 7:30 p.m.

Sundog Arts Society
Box 7138
Saskatoon S7K 4J1
Telephone: 374-1893
Coordinator: Wendy Hayes

Sundog Arts Society organizes and presents, on a non-profit basis, an annual Craft and Music Faire for the purpose of making the work of local craftspersons, artists and musicians available to the people of Saskatoon.

Ukrainian Canadian Congress - Saskatchewan Provincial Council
Suite #2, 1120 - 20th Street W.
Saskatoon
Telephone: 652-5850
Mailing Address:
Box 141
Saskatoon S7K 3K4
Community Development Coordinator: Glen Ellaschuk

Ukrainians in Saskatchewan maintain a significant involvement in the Ukrainian arts. The Community Development Project facilitates arts and culture planning on a provincial scale. Information on visual artists, folk arts and handcrafts is available through the Council's library/resource centre and computer resource database. The Ukrainian Canadian Congress - Saskatchewan Provincial Council also publishes *Sasktanets/Arts Newsletter*.

Yorkton Short Film and Video Festival
49 Smith Street E.
Yorkton S3N 0H4
Telephone: 782-7077
FAX: 782-1550

Established in 1947 as the Yorkton Film Council, the organization held its first Festival in 1950. The objectives of the Festival are:

1) To promote public interest in the moving picture.
2) To develop awareness of the motion picture industry.
3) To recognize moving picture achievements.
4) To encourage growth in the creation of the moving picture.

The Yorkton Festival is held each spring and includes the Golden Sheaf Awards competition for Canadian film and video under 60 minutes, film and video screenings, workshops and seminars, a marketplace, and related social and cultural activities. Following the Festival the award-winning films tour throughout Saskatchewan and across Canada.

National Organizations

Artists in Stained Glass
Chalmers Building
35 McCaul Street, Suite 220
Toronto, Ontario M5T 1V7
Telephone: (416) 581-1072
FAX: 977-3552
Secretary: Ettore Dell'Aquila

Artists in Stained Glass is a non-profit association formed in Toronto in 1975 for the purpose of promoting the development and advancement of architectural and stained glass as a contemporary art form in Ontario and throughout Canada. There are no prerequisites for becoming a member other than some level of interest in stained glass. Membership activities include juried and open exhibitions, lectures, slide file registry, workshops and demonstrations. ASG publishes *ASG Bulletin* every two months, and the annual *Leadline*.

Association for Native Development in the Performing and Visual Arts (ANDPVA)
9 St. Joseph Street, Suite 204
Toronto, Ontario M4Y 1J6
Telephone: (416) 972-0871
Board President: Marrie Mumford

The arts of Native people make a significant and essential contribution to the growth of Canada's culture. Since 1974 the Association for Native Development in the Performing and Visual Arts has helped Native artists develop and present their work both to their communities and to the nation. ANDPVA is an organization of volunteers who work to preserve Native traditions and develop them into contemporary art forms that enrich and inform our Canadian heritage. ANDVPA runs programs that promote, tour, train and counsel Native artists. It also administers artist-initiated projects.

Association of Cultural Executives/l'Association des Cadres d'Institutions Culturelles (ACE/ACIC)
720 Bathurst Street, Suite 503
Toronto, Ontario M5S 2R4
Telephone: (416) 535-2858
Executive Director: Lilia Carbone

ACE/ACIC is a national not-for-profit service organization for professional arts administrators. Established in 1976, ACE/ACIC is dedicated to the development of professional cultural executives and the management of Canada's cultural resources, with priorities on training, recognition, and improved working conditions for cultural managers in Canada. Services offered through the organization include national meetings and conferences; national communications though *ACE News/le Nouvelles de l'ACIC* and the *Cultural Executive Employment Exchange*; employment-related assistance through the ACE Guideline Contract, Code of Professional Conduct, and information and advice on performance reviews, job descriptions and conflict situations. ACE/ACIC publications include *The Cultural Imperative: Creating New Management for the Arts, Cultural Management Programs in Canada*, and the annual *Membership Directory*.

Association of National Non-Profit Artists' Centres (ANNPAC/RACA)
183 Bathurst Street, main floor
Toronto, Ontario M5T 2R7
Telephone: (416) 869-1275
FAX: (416) 360-0781
Co-Directors: Cyndra MacDowell, Clive Robertson

ANNPAC is the national service organization for Canadian artist-run centres. Its aims are:

1) To encourage collaboration among artists and artist-run centres across Canada.

2) To facilitate communication among artists and artist-run centres, and among the centres and government.

3) To act as an agent for artists in all disciplines by lobbying various levels of government which fund the arts and formulate cultural policies.

A periodical, *Parallelogramme*, lists all member centres and their programs as well featuring articles on issues of concern to individual artists and artist-run organizations working with contemporary art forms.

Canadian Artists Representation Copyright Collective Inc.
189 Laurier Street E.
Ottawa, Ontario K1N 6P1
Telephone: (613) 235-6277
Acting Administrator: Greg Graham

Canadian Artists Representation Copyright Collective Inc. is Canada's only artist-owned and controlled copyright collective. It promotes and enforces the copyright of Canadian visual artists, collectively administers economic aspects of copyright on behalf of artist-

affiliates, and works with other copyright collectives, such as Canadian Reprography Collective. Thus the economic benefit to its affiliates is maximized. Services of Canadian Artists Representation Copyright Collective Inc. include licensing of exhibitions, reproductions, reprography and retransmission; collection of fees; negotiation on artists' behalf. A fee schedule is in place for licenses obtained on behalf of artists who are affiliated with the Collective. Fees for exhibitions have been set higher than those in the CARFAC Recommended Minimum Fee Schedule.

Artists must sign an agreement with the Collective to benefit. Any artist who holds Canadian Citizenship or landed immigrant status may become an affiliate. An artist living in a country without a collective which has a reciprocal agreement with the Collective, who has reason to believe that her or his work will be exhibited, reproduced or photocopied in Canada, may also apply for affiliation.

Canadian Artists Representation Copyright Collective is owned and operated by Canadian Artists Representation/Le Front des Artistes Canadiens. Through CARFAC, both nationally and regionally, the Collective provides information to artists about copyright, contracts, exhibition rights and other related issues.

Canadian Artists Representation/Le Front Des Artistes Canadiens (CARFAC)
189 Laurier Street E.
Ottawa, Ontario K1N 6P1
Telephone: (613) 235-6277
National Director: Greg Graham

CARFAC is the national voice of Canada's professional visual artists.

CARFAC has two goals: to help visual artists in any medium in the practice of their profession, and to help others understand the unique situation of practicing artists.

To this end, CARFAC maintains an active research program, engages in regular consultation, and acts as a resource for members, the public, the government and its agencies.

Initiatives:

1) At the first National Conference in 1971, CARFAC members endorsed the principle of fair compensation to artists when their works were shown in public galleries. Today the CARFAC Recommended Minimum Exhibition Fee Schedule is established in principle and practice.

2) To guarantee that visual artists have the right to control and benefit from the use of their works and to benefit from their exhibition and reproduction, CARFAC is actively involved in the process of copyright law revision.

3) In 1978 CARFAC established the Jack Chambers Memorial Foundation for research and educational development projects to benefit Canadian visual artists.

4) CARFAC is working toward making adequate information on health and safety for artists more readily available.

5) CARFAC has been instrumental in achieving fairer income tax treatment for artists and efforts are continuing in this important area.

6) In 1990 CARFAC established the Canadian Artists Representation Copyright Collective Inc., the only visual arts copyright collective in Canada which is controlled by artists, to act as mediary between affiliate artists and the users of artists' work.

7) And much more.

Canadian Ceramic Society
Suite 110, 2175 Sheppard Avenue East
Willowdale, Ontario M2J 1W8
Telephone: (416) 491-2886
Executive Secretary: F. Diane Gaunt

The objectives of the society are:

1) To advance ceramic arts and sciences and encourage study and research.

2) To promote improvements in methods of production and quality.

3) To establish good relations among companies and persons engaged in the industry.

The society's programs include an annual convention and a three-year correspondence course leading to a certificate. Publications include a quarterly journal containing selected proceedings of the convention.

Canadian Conference of the Arts (CCA)
189 Laurier Avenue E.
Ottawa, Ontario K1N 6P1
Telephone: (613) 238-3561
FAX: (613) 238-4849
President: Patrick Close
National Director: Keith Kelly

Formed in 1945, the Canadian Conference of the Arts is a national, non-government, non-profit arts service organization. The CCA has approximately 500 organizational members and as many individual members, representing over 200,000 artists and cultural supporters drawn from all regions and all sectors of the arts and cultural industries.

Among the CCA's goals and activities are: to ensure an overall policy for arts funding, involving the federal, provincial and municipal governments, the corporate and the private sectors, and the professional arts community itself; and to encourage cultural policies and programs which would ensure the continued growth of the arts in Canada.

The CCA keeps the arts community informed and represents its interests to business and government leaders across the country. The CCA's information services include publications such as the *Arts Bulletin*, the organization's quarterly issue-oriented magazine, and *Arts News*, a bimonthly newsletter covering current CCA activities and public policy issues. Both publications are bilingual. Other publications include *The Directory of the Arts 1991*, a guide to national arts associations, unions and service organizations, and to federal and provincial arts cultural departments and agencies; the *Guide to the Exhibition Right*, a practical manual for visual artists, exhibitors and curators designed to help the arts community handle the exhibition right in various circumstances; and *Introduction to the GST for Individual Artists* and *Introduction to the GST for Arts Organizations*.

Canadian Crafts Council (CCC)
Suite 16, 46 Elgin Street
Ottawa, Ontario K1P 5K6
Telephone: (613) 235-8200

CCC is a federation of 30 craft associations representing at least 30,000 artisans. Twelve of the 30 associations are recognized groups representing every province and territory. CCC's primary role is to engage in constructive advocacy on all national programmes and policies affecting artists. CCC circulates Special Bulletins to member associations which contain information of both national and international significance to craftspeople.

Canadian Museums Association (CMA)
Suite 400, 280 Metcalfe Street
Ottawa, Ontario K2P 1R7
Telephone: (613) 233-5653
FAX: (613) 233-5438
President: Jean Trudel
Executive Director: John McAvity

The objectives of the Canadian Museums Association are:

1) to advance public museum services in Canada.

2) To promote the welfare and better administration of museums.

3) To foster continuing improvement in the qualifications and practices of museum professionals.

Membership is open to museums or non-profit associations which subscribe to the objectives of C.M.A., and to individuals who are employed by such museums and associations or who are interested in Canadian museums. C.M.A. publishes a monthly newsletter and quarterly journal as well as various handbooks and brochures including *The Official Directory of Canadian Museums and Related Institutions, 1990-91.*

Canadian Native Arts Foundation
99 Atlantic Avenue, Suite 315
Toronto, Ontario M6K 3J8
Telephone: (416) 588-3328
FAX: (416) 588-9198
Director of Education: Curtis Johnnie

The Canadian Native Arts Foundation was founded in 1985 by John Kim Bell, North America's first Native symphony conductor. The Foundation provides funding for Native youth to study and train in the arts. It also provides professional development grants for Native emerging artists for internships and apprenticeships with professional organizations, and for marketing and promotional projects, including creative projects. Funds are raised from public agencies, the private sector and fundraising projects such as gala events and concerts.

The Foundation funds performing, literary and visual arts including crafts, and broadcasting. Deadlines are April 15 and October 15 each year.

Canadian Reprography Collective (CANCOPY)
M1 - 379 Adelaide Street W.
Toronto, Ontario M5V 1S5
Telephone: (416) 366-4768
FAX: (416) 366-6635
Contact: Edith Yeomans

CANCOPY represents the interests of those whose works are photocopied, by negotiating contracts for copying. Creators must be affiliated with the collective, or affiliates of an associated collective, to benefit.

Canadian Society for Through Education Through Art (CSEA)
3186 Newbound Court
Malton, Ontario L4T 1R9
Secretary-General: D.G. Storey

The Canadian Society for Education through Art, a voluntary association founded in 1955, brings together art educators, artist/teachers, gallery educators and other people with similar interests and concerns. Members are dedicated to the advancement of art education, the publication of current thinking and action in art education, and the promotion of high standards in the teaching of art. CSEA publishes the *Journal*, a focus for promotion and exchange of views, *Canadian Review of Art Education*, and *CSEA Newsletters*, as well as special publications. The organization administers student scholarships and teaching awards, and holds a National Assembly.

Canadian Society of Painters in Water Colour
c/o Visual Arts Ontario
439 Wellington Street West, 3rd Floor
Toronto, Ontario M5V 1E7
(416) 591-8883
Administrator: Shirley Barrie

The Canadian Society of Painters in Water Colour was founded in 1925 to promote water colour painting in Canada, and to maintain a high standard in Canadian art. It holds a major annual open juried exhibition and several members' exhibitions, is one of the founding members of Visual Arts Ontario, and has sponsored international exhibitions and cultural exchanges. It provides a newsletter to members.

Indian Arts and Crafts Society of British Columbia
402 - 530 Hornby Street
Vancouver, British Columbia V6C 2E7
Telephone: (604) 682-8988
FAX: 682-8994
General Manager: Jill Fisk

The Indian Arts and Crafts Society acts to develop the Indian arts and crafts industry and thereby provide greater economic and employment opportunities to Indian people of B.C. In the past this has been done through training and contribution programs. The Society is now shifting its focus to marketing on the recommendation of the Department of Indian Affairs. The Society also sponsors a major arts and crafts show once a year for its members.

National Association for Photographic Art (NAPA)
22 Abbeville Road
Scarborough, Ontario M1H 1Y3
Telephone: (416) 438-0252

NAPA is an organization for photographers which was founded in 1968. Its aims are to promote good Canadian photography, promote advancement of photography as an art form in Canada and to provide useful information for photographers. NAPA publishes a newsletter, *Photo Flash*, and a quarterly magazine, *Camera Canada*. The organization also sponsors Camera Canada College, an annual summer weekend of filed trips and seminars held in different cities.

National Film Board of Canada (NFB)
Saskatoon Office: 424 -21st Street East
Saskatoon S7K 0C2
Telephone: 975-4247
Marketing Officer: Jill Webber

Regina Office: #111 - 2001 Cornwall Street
Regina S4P 2K6
Telephone: 780-5014
Producer: Barbara Stewart

The objective of the NFB is to produce films with a distinctly Canadian character. The Film Board provides assistance to Canadian independent filmmakers to create films with a novel approach to themes or the art of filmmaking.

National Indian Arts and Crafts Corporation (NIACC)
Suite 1106, 1 Nicholas Street
Ottawa, Ontario K1N 7B6
Telephone: (613) 232-2436
Executive Director: Claudette Fortin
President: Wellington Staats

NIACC is a non-profit economic development organization responsible for the promotion and development of the Canadian Indian art and craft industries. Through its Ottawa office a business referral service provides a link between buyers, producers and retailers of authentic Native art and craft, as well as other information related to this unique industry.

Ontario Crafts Council
35 McCaul Street
Toronto, Ontario M5T 1V7
Telephone (416) 977-3551
FAX: (416) 977-3552
Executive Director: Joan Foster Tooke

The Ontario Crafts Council is a non-profit organization dedicated to providing services to its members and to raising public awareness of craft. The Council publishes *Ontario Craft* (a quarterly magazine which showcases fine craft), *Craft News* (a newspaper-style bulletin), and booklets designed to assist in the marketing of craft. In addition, the organization operates two retail outlets, The Guild Shops, and Craftworks, as well as The Craft Gallery. Membership is open to anyone.

Pastel Society of Canada
P.O. Box 3396, Station D
Ottawa, Ontario K1P 6H8
(613) 825-4577
President: Anita E. Kertzer

The Society was incorporated to encourage high standards and professionalism for pastel painters, and to develop public appreciation of the use of pastels as a medium for the creation of fine art. It holds workshops, seminars and national exhibitions. It provides a newsletter to members.

The Print and Drawing Council of Canada and the Extension Gallery
80 Spadina Avenue
Toronto, Ontario M5V 2J3
Telephone: (416) 977-5311 ext. 323

The Print and Drawing Council aims to further the awareness and appreciation of original Canadian graphic art and to promote effective communication among artists and printmakers. To further this end the PDCC established the Extension Gallery, an exhibition space dedicated to showing prints and drawings by national and international artists. Other projects of the PDCC include joint exhibitions with other galleries and organizations, and *THE INDEX*, produced six times annually with regular features and submissions from members.

Professional Art Dealers Association of Canada Inc./L'association professionelle des galeries d'art du Canada (PADAC)
Suite 502, 296 Richmond Street W.
Toronto, Ontario M5V 1X2
Telephone: (416) 979-1276
Executive Administrator: Rani Glick

The Professional Art Dealers Association of Canada is a national non-profit organization. Founded in 1966, PADAC has a current membership of 62 commercial galleries. As outlined in the PADAC Code of Ethics, PADAC maintains ethical standards and basic guidelines for the operation of private galleries. Its many functions include appraisal services of fine art for tax and estate purposes, acting as a liaison on cultural issues, and encouraging public awareness of the visual arts in Canada and abroad.

The PADAC Art Foundation is a charitable organization established in 1986 which supports a range of activities to further promote Canadian artists abroad and to provide better documentation and educational opportunities to the public on the visual arts.

PADAC publishes *PADAC Membership and Activities Directory*, a quarterly newsletter, *Articulate*, and information booklets.

Royal Canadian Academy of Arts (RCAA)
8 Adelaide Street E.
Toronto, Ontario M5C 1H5
(416) 922-5535
Managing Director: Alexandra Montgomery

RCAA was founded in 1880. Its objectives are to encourage, improve and cultivate the visual arts of painting, sculpture, architecture, and design in the graphic, decorative or industrial arts; to present

exhibitions of art or design; to establish schools of art or design and to maintain and dissolve such schools; to aid in the advancement of the National Gallery and to co-operate with the National Gallery in such activities as the Academy chooses; and to promote and perpetuate art and design.

Academy programs include the Academy Gallery, operation of a resource centre and the Academy Archives, and the RCA Trust Fund.

Membership is "stringently controlled"; members are nominated and elected.

Sculptor's Society of Canada
360 Bloor Street E., Suite 301
Toronto, Ontario M4W 3M3
(416) 781-0722

The Society was formed to advance the art of sculpture in Canada and to encourage professionalism and high standards of excellence. It has an active exhibitions program, holds workshops of interest to sculptors, collects slides of members' work for a reference bank, and has a permanent collection. It publishes exhibition catalogues, and has published a catalogue of the permanent collection.

Society for the Study of Architecture in Canada
Box 2302 D
Ottawa, Ontario K1P 5W5
Telephone: (416) 961-9956
President: Mark Fram

The Society for the Study of Architecture in Canada is a registered charitable organization founded in 1974 by a broadly based group interested in encouraging a greater understanding and development of the study of Canadian architecture. Its principle role is to serve as a means of communication among members of the architectural community. The Society holds an annual meeting and publishes a quarterly, *Bulletin*.

VIS-ART Copyright Inc.
379 Adelaide Street West
Suite M1
Toronto, Ontario M5V 1S5
Telephone (416) 366-3337
FAX: (416) 366-6635
National Director: Edith Yeomans

VIS-ART Droit d'Auteur Inc.
3575 Boulevard St. Laurent
Suite 811
Montreal, Quebec H2X 2T7
Telephone: (514) 982-3788
FAX: (514) 843-5681
Quebec Director: Diane Lamarre

VIS-ART is a copyright management service. Its primary function is to manage copyright on behalf of visual artists, including the issuing of licenses and the collection of royalties. VIS-ART's goal includes the simplification of negotiations with copyright users and the efficient protection of artists' rights.

VIS-ART represents Canadian artists and their trustees as well as the members of several copyright societies around the world. The rights of VIS-ART artists are protected abroad through reciprocal agreements signed with these sister organizations. VIS-ART is a member of the confederation Internationale des Societes d'Auteurs et de Compositeurs (CISAC).

VIS-ART provides information on the Canadian Copyright Act, and publishes, each year, a schedule of royalties and a membership directory.

Women's Art Resource Centre (WARC)
394 Euclid Avenue, Suite 308
Toronto, Ontario M6G 2S9
Telephone: 324-8910 or 324-8945
Coordinator: Carla Murray

The Women's Art Resource Centre houses artist files/slide registry of works by Canadian women artists, organizes events, lectures and workshops, and publishes the feminist art journal *Matriart*. The Resource Centre also contains a library of books,

magazines, catalogues, resource guides, cuttings, and other documents related to women's art. Women artists, art historians, writers and exhibition organizers may join by payment of a membership fee, or artists may receive a year's membership in exchange for submitting 15 slides for the slide registry. Members have access to a national network of women working in the visual arts; artists in the slide registry are considered for inclusion in WARC publications and special projects.

Part of the interior of the Mackenzie Art Gallery, Regina, which opened in its new location in the Fall of 1990. (Photo: Hans Maal. Courtesy Mackenzie Art Gallery.)

Rosemont Art Gallery Director Karen Schoonover (right) and guests at the opening of *The Birth Project*, by American artist Judy Chicago, Rosemont Art Gallery, Regina. (Photo courtesy Rosemont Art Gallery.)

Public Art Galleries in Saskatchewan

Public art galleries are non-profit institutions which are publicly funded directly through taxes, and indirectly through cultural grants and the operating budgets of other institutions with which they are associated. Exhibitions in public galleries may be historical or contemporary, educational or informational.

Some Saskatoon and Regina galleries provide rural residents with the opportunity to view exhibits through extension programs and travelling exhibitions. These galleries also give Saskatchewan artists an opportunity to exhibit widely in travelling shows, as does the Organization of Saskatchewan Arts Councils through its touring exhibition program (see Chapter 3, *Visual Arts and Related Organizations*).

This section lists public galleries alphabetically by city. For more information on museums in Saskatchewan, contact the Museums Association of Saskatchewan.

Biggar

Biggar Museum and Gallery
202 - 3rd Avenue West
Biggar
Telephone: 948-3451
Mailing address:
Box 1598
Biggar S0K 0M0
Curator: Diane Larouche

Various displays depict the settlement of Biggar and District to the 1940's. Multiple exhibitions lasting three to four weeks are displayed in the gallery section, which features local work and travelling shows of the Mendel and Photographers Galleries, the Western Development Museums, and the Organization of Saskatchewan Arts Councils. Anniversaries of the Museum and Gallery's fall opening are celebrated with an activity day featuring ice cream-, butter-, bread-, and rope-making. Tours for students and adults can be arranged on request. The gallery does not pay exhibition fees to artists.

Open Tues. - Sat. 9 - noon, 1:30 - 5:00.

Estevan

Estevan National Exhibition Centre
118 - 4th Street
Estevan S4A 0T4
Telephone: 634-7644
Director: Helen Berscheid

Estevan is home to one of Saskatchewan's three National Exhibition Centres, all of which have a dual museum/gallery role. The Estevan N. E. C. divides its emphasis among art, science and history. About 24 exhibitions, each one month in duration, are held every year. A wide range of Canadian art is shown, including group exhibitions of works by local artists.

Gallery exhibits are booked well in advance. Selections are made by the Director and the Board of Directors. Artists are paid according to the gallery's fee schedule. The gallery will provide the name, address and telephone number of the artist to anyone wishing to purchase works which are on display.

The gallery's in-house Educator arranges displays, tours, school educational packages, slide presentations and films for the community and surrounding area.

Open Mon. - Fri. 9:00 - 5:00, weekends/holidays 1:00 - 5:00 summer, 1:00 - 3:30 winter.

Moose Jaw

Moose Jaw Art Museum
National Exhibition Centre
Crescent Park
Moose Jaw S6H 0X6
Telephone: 692-4471 or 692-3044
Director: Norma Lang

The Moose Jaw Art Museum National Exhibition Centre features exhibitions of local, national and international origin. Exhibitions are changed monthly. The gallery director should be contacted for more information on exhibition policies. Artists are paid an exhibition fee, which at this time is $400.00. The gallery will supply patrons with an artist's address and telephone number if requested. The Moose Jaw Art Museum has a collection of works by Saskatchewan and Canadian artists.

Western Development Museum
50 Diefenbaker Drive
Junction of Highways 1 and 2
Telephone: 693-6556
Mailing address:
Box 185
Moose Jaw S6H 4N8
(See Western Development Museum, Saskatoon)

North Battleford

Allen Sapp Gallery
113I - 103rd Street
North Battleford
Telephone: 445-3304
Mailing address:
Box 460
North Battleford S9A 2Y6
Director/Curator: Dean Bauche

The Allen Sapp Gallery exhibits, collects, preserves and interprets original works of art, focusing on the paintings and the life of Allen Sapp. The gallery houses and displays the Gonor Collection, provides supplementary programming with a special focus on native culture and art, and provides opportunities for Canadian artists whose work is compatible with the work of Allen Sapp.

Open Tue. - Sun. 100 - 500, Oct. - May; Mon. - Sun. 100 - 500 and Thur. until 800, June - Sept.

The Chapel Gallery
891 - 99th Street
North Battleford
Telephone: 445-7266
Mailing address:
Box 460
North Battleford S9A 2Y6
Administrator: Dean Bauche

At the Chapel Gallery and Ambulatory, 24 monthly exhibitions by local artists alternate with exhibitions circulated by the Mendel Art Gallery, O.S.A.C., and the Saskatchewan Craft Council. Selections are made by the exhibition committee and the curator. Works are not for sale at the gallery but addresses and telephone numbers of artists are available. The gallery does not pay exhibition fees nor collect commissions.

A gift shop selling only cottage crafts is operated at the gallery. Other services include tours and lectures, and the gallery may be used for purposes other than exhibits at the discretion of the administrator.

Artists who wish to propose exhibitions should submit slides and/or photographs of work, and a resume. The gallery is currently considering program modifications and revisions to heighten its appeal to artists and the public; those interested are invited to submit proposals.

Open Tue. - Sun. 100 - 500, Oct. - May; Mon. - Sun. 1000 - 300, June - Sept.

Western Development Museum
Junction of Highways 16 and 40
Telephone: 445-8033
(See Western Development Museum, Saskatoon)

Prince Albert

Grace Campbell Gallery
John M. Cuelenaere Library
125 - 12th Street East
Prince Albert S6V 1B7
Telephone 763-8496
Coordinator: Janet Tunem

Located in Prince Albert's public library, the Grace Campbell Gallery features local, provincial and national exhibitions. Twelve month-long exhibitions are held per year. All artists whose work meets gallery standards are considered. Exhibition fees we not paid.

Open Mon. - Fri. 9:00 - 9:00, Sat. 9:00 - 5:30, Sun. 1:00 - 5:00.
Summer hours: Mon. - Thurs. 9:00 - 9:00, Fri. 9:00 - 6:00, Sat. 9:00 - 5:30, Sunday closed.

The Little Gallery
Prince Albert Arts Centre
800 Central Avenue
Prince Albert S6V 4V5
Telephone 763-7080
Director/Curator: Adrian Vinish

The Little Gallery is operated by a non-profit charitable organization, the Little Gallery Committee Inc. Space and maintenance are provided by the City of Prince Albert. Local/regional exhibitions alternate with those circulated by other galleries, particularly the Mendel and Mackenzie Art Galleries. Applications for exhibitions should be forwarded to the Director/Curator. Exhibition fees are normally paid to artists whose exhibitions are curated by the gallery.

Regina

Dunlop Art Gallery
Regina Public Library
2311 - 12th Avenue Regina
Telephone 777-6040

Glen Elm Branch Gallery
1600 Dewdney Avenue East
Regina

Sherwood Village Branch Gallery
6121 Rochdale Boulevard
Regina
Mailing address:
Box 2311
Regina S4P 3Z5

Three galleries are located in the Regina Public Library system -at the Central, Glen Elm and Sherwood Village branches. The Dunlop Art Gallery exhibits an international range of work but considers its first priority to be work by local and regional artists. Applicants should send slides and resumes and contact the gallery for its exhibition fee schedule. Gallery services include the Art Resource Centre, Art Rental Service, educational programmes and circulating exhibitions.

Joe Moran Gallery
2900 Wascana Drive
Regina
Telephone 522-3661
Mailing address:
Box 7111
Regina S4P 3S7

Opened on Victoria Day weekend of 1984, the Joe Moran Gallery features solo, joint and group exhibitions with preference given to Saskatchewan works. Artists who wish to exhibit may leave a portfolio with the selection committee, which works with a fine art advisory committee. Guided tours of Wascana Place are given to individuals and groups.

The gallery also features a gift shop that markets Saskatchewan art and craft. Works are accepted on consignment. Both the gallery and the gift shop retain a 35% commission. The gallery pays each artist an exhibition fee of $60.00.

Open Mon. - Sat. 10:00 - 6:00 Labour Day to Victoria Day weekend, daily 10:00 - 7:00 Victoria Day weekend to Labour Day.

Mackenzie Art Gallery
3475 Albert Street
Regina S4S 6X6
Telephone: 522-4242
Director: Andrew J. Oko
Curator: Cindy Richmond

The Mackenzie Gallery is a major exhibition centre for Saskatchewan, Canadian and international art. As a non-profit corporation offering services to the community as a whole, the Mackenzie Art Gallery hosts major touring exhibitions and originates many exhibitions. Exhibitions are selected by the director and the curatorial department. Works are displayed in eight areas: the Kenderdine, IPSCO, Hill, RHW Foundation, North Canadian Oils, Francis B. Sim and Family, and Peggy Wakeling Galleries, and the Agra/Torchinsky Salon. The Mackenzie Art Gallery pays fees according to the CARFAC Recommended Minimum Exhibition Fee Schedule.

A community program, Mackenzie Outreach, takes the gallery into rural Saskatchewan through exhibitions of original art. All shows are accompanied by a resource person. Other extension activities include resource seminars, the Western Canadian Exhibition Circuit, the National Exhibition Circuit, art education packages and slide-tape packages.

In-house programs include films, lectures, and music and dance performances, all of which take place in the Shumiatcher Theatre, a 165-seat auditorium. The Mackenzie Art Gallery also provides a resource/ slide library, workshops, school tours and docent training, organizes and hosts Saskatchewan's largest outdoor art and craft fair, Bazaart, every June, and operates a gift shop which sells Saskatchewan craft.

The Mackenzie Art Gallery has an ever-increasing permanent collection featuring traditional and contemporary Canadian, American and European art. Selection is made by the acquisitions committee and the director or curator. Factors considered are quality, artistic value for the future, and a educational representation of selected periods in the art of the Western world.

Open daily 11:00 - 6:00, Wed. - Thur. until 10:00.

Native Heritage Gallery
Native Heritage Foundation of Canada Inc.
2429 - 11th Avenue
Regina S4P 0K4
Telephone: 522-5624

The Native Heritage Gallery is located in the Saskatchewan Legislative Building, Regina, and features paintings, drawings and graphics by Native Canadian artists. For further information, contact the Foundation at the above address.

Neutral Ground
1838 Scarth Street
Regina S4P 2G3
Telephone: 522-7166
Administrative Manager: Michael Francis

Neutral Ground is a non-profit public artist-run centre. Its objectives are to encourage and provide a forum for the production, exhibition and performance of art events. Its organization, programming and facilities are flexible to meet the needs of the artist. Work by Saskatchewan artists is presented along with that of national and international artists. Neutral Ground provides space, equipment and promotion, and also assists artists to obtain funding. Proposals by artists working in all disciplines will be considered. Submission dates are Jan. 15, May 15 and Sept. 15. Contact the gallery for submission requirements.

Open Tue. - Sat 11:00 - 5:00.

Rosemont Art Gallery
Neil Balkwill Civic Arts Centre
2420 Elphinstone Street (access off 15th and McTavish)
Regina
Telephone: 522-5940
Mailing address:
Box 1790
Regina S4P 3C8
Director/Curator: Karen Schoonover

The Rosemont Art Gallery Society is a non-profit organization with charitable status. The gallery mounts twelve to fourteen exhibitions of contemporary artwork each year.

Works by emerging and established artists are exhibited. Priority is given to Saskatchewan artists, although exhibitions of national and international scope are sometimes mounted. The gallery accepts exhibition proposals four times a year: Jan. 15, Mar. 15, June 15, Sept. 15. These submissions are reviewed by the curator and a rotating committee of artists from the community. An exhibition fee is paid.

Membership is open to anyone who is interested. All members receive a quarterly newsletter which includes information on gallery events as well as news and opportunities of interest to artists. Gallery services include education programs, art classes, workshops and lectures.

Open Mon. - Thur. 1:00 - 5:00 and 6:00 - 9:00, Fri. - Sun. 1:00 -5:00, July - Aug., 1:00 - 5:00 daily.

Saskatoon

A.K.A.
12 - 23rd Street East, 3rd Floor
Saskatoon S7K 0H5
Telephone: 652-0044
Administrative Coordinator: Gary Young
Program Coordinator: Nikki Forrest

A.K.A. is a non-profit public artist run centre. Programming includes exhibitions, readings, performances, video, film, music, dance, workshops, lectures and related events. Through programming and committee activity, A.K.A. encourages dialogue among artists of many disciplines as well as the development of inter-disciplinary projects.

A.K.A. is a registered non-profit corporation with charitable status. The Board of Directors is elected by the membership at the annual general meeting. Committees drawn from the membership select and generate programming. Membership is open to all interested persons. Participation in the programming structure provides the independent artist with direct opportunities for professional development.

A.K.A. is a resource centre as well as a public venue. A small library houses magazines, books, slides and tapes, with an emphasis on contemporary art in Canada.

The deadlines for exhibition and programme proposals are May 15 and Oct. 15. Proposals for one-person or shared projects are welcome and curatorial projects are encouraged. Exhibition fees are paid and other services are provided.

Open Tues. - Sat. Noon to 5:00.

Art Gallery
Francis Morrison Library
Saskatoon Public Library
311 - 23rd Street East
Saskatoon S7K 0J6
Telephone: 975-7596
Coordinator: Adult Program Librarian

This gallery features work by primarily Saskatchewan artists. Artists are invited to submit proposals accompanied by slides for the deadlines of Mar. 15 and Nov. 15 of each year. A curatorial committee chooses exhibitions and sets their dates. The library provides the exhibition space, hanging assistance, some promotion and insurance. The gallery does not pay exhibition fees.

Open: 9:00 - 9:00 Mon. - Fri., 9:00 - 6:00 Sat., Sept. - May 1:00 - 5:30 Sun.

Rt. Hon. John G. Diefenbaker Centre
University of Saskatchewan
Saskatoon S7N 0W0
Telephone: 966-8382 or -8383 or -8384
Acting Director: Elizabeth Diamond

While the Centre is devoted to preserving the memory of the Rt. Hon. John G. Diefenbaker, it also features changing exhibitions of a historical and political nature; as well, it develops shows and hosts travelling visual arts exhibitions. Usually exhibition fees are not paid.

Gordon Snelgrove Art Gallery
Murray Memorial Building
University of Saskatchewan
Saskatoon S7N 0W0
Telephone: 966-4208

The gallery is one of the operations of the Department of Art and Art History; therefore its mandate is to mount exhibitions that provide art history and art education faculty with the opportunity to expose students to work that stimulates discussion, demonstrates technique and approach and develops critical analysis. The exhibition schedule includes work by graduating B.F.A. and M.F.A. students as well as Saskatchewan, Canadian and international artists. The gallery pays exhibition fees according to the CARFAC fee schedule when exhibitors are not faculty or students; all exhibitions are insured.

Open Mon. - Fri. 9:00 - 4:30.

Kenderdine Gallery
Agriculture Building
University of Saskatchewan
Saskatoon S7N 0W0
Director: Tim Nowlin

The Kenderdine Gallery is scheduled to open in late 1991 and may be contacted directly for more information.

Mendel Art Gallery
950 Spadina Crescent East
Saskatoon
Telephone: 975-7610
Mailing address:
P.O. Box 569
Saskatoon S7K 3L6
Director: Peter White
Curator: Bruce Grenville

The Mendel Art Gallery is a civic facility situated on the west bank of the South Saskatchewan River across from the University of Saskatchewan. Exhibitions of international, national and regional origin are shown regularly in four viewing galleries, and Canadian works from the gallery's permanent collection are often on view. Selections from the gallery's collection of Inuit art are on permanent display in the public lounge.

Artists who wish to exhibit are invited to contact the gallery and should be prepared to submit a resume as well as 10 - 12 slides of recent work. Exhibitions are selected by a committee composed of the curator, the assistant curator, the extension coordinator, and the educator, who occasionally work with guest curators. Works on exhibit are not for sale, although the gallery will supply information on contacting the artist. Payment to artists is according to a gallery fee schedule. Insurance and shipping are negotiable and are usually paid by the gallery.

In addition to both in-house and touring exhibitions, services of the Mendel Art Gallery include lectures and workshops, a docent training programme, and special events presented by gallery volunteers. The gallery gift shop features sculptures, weaving, prints, ceramics, books, cards, jewellery and other items, many hand-crafted in Canada. Other features of the Mendel Art Gallery are a lounge and the civic conservatory.

Open 10:00- 9:00 daily. Closed Good Friday and Christmas Day.

The Photographers Gallery
2nd Floor, 12 - 23rd Street East
Saskatoon S7K 0H5
Telephone: 244-8018
Director: Doug Townsend

A non-profit artist-run centre, the Photographers Gallery is Canada's oldest independent photography gallery. Established in 1970, the gallery has developed into a provincial resource centre and a focal point for activities in Western Canada. In addition to its program of exhibitions, the gallery houses a permanent collection of photography with emphasis on regional artists.

The Main Gallery features primarily contemporary Canadian photographs, with occasional international exhibitions. Exhibitions are selected by a committee composed of gallery members. Artists' fees are paid. Deadlines for submission are February 15, May 1, September 1, and November 15. Those interested in submitting may write to the Exhibitions Coordinator for submission guidelines.

The Workshop Gallery is a juried space, featuring exhibitions by emerging and established photographers. A small artists' fee is paid. Submissions are accepted at any time.

Photographers' Gallery Press publishes a quarterly magazine, *Blackflash*. It has a strong local and regional base, but also contains articles of national and international content.

Membership is open to anyone interested in photography. All members receive the newsletter and *Blackflash* and have access to the book and slide lending library. Working members also have access to the darkroom.

Open Tues. - Sun. 12:00 - 5:00. Closed statutory holidays. Closed July - Aug.

Saskatchewan Craft Council Gallery
813 Broadway Avenue
Saskatoon
Telephone: 653-3616
Mailing address:
Box 7408
Saskatoon S7K 4J3
Coordinator: Marigold Cribb

The Saskatchewan Craft Council Gallery is operated by the Saskatchewan Craft Council. It hosts approximately twelve exhibitions annually which aim to demonstrate high quality craftsmanship, experimentation and innovation. Most exhibitions feature Saskatchewan craftspeople, however, out-of-province shows may also be scheduled. Exhibitions are selected from proposals made to the gallery committee of the Saskatchewan Craft Council. Selection meetings are held twice yearly, in April and October. The gallery pays exhibition fees according to the CARFAC Recommended Minimum Fee Schedule.

Open 1:00 - 5:00 daily, other times by appointment. Closed Good Friday and Christmas Day.

Saskatchewan Indian Cultural Centre
Art Gallery
120 - 33rd Street East
Saskatoon S7K 0S2
Telephone: 244-1146
Contact: Gail Bear

The Gallery may be contacted directly for information.

Ukrainian Museum of Canada
910 Spadina Crescent East
Saskatoon S7K 3H5
Telephone: 244-3800
Curator: Rose Marie Fedorak

The gallery emphasizes historical, ethnographic and cultural themes. It has one permanent exhibition and two galleries for rotating exhibitions. The permanent exhibition describes the Ukrainian immigration experience in Canada, and contains costumes, handcrafts, documents and photographs.

The rotating exhibitions feature displays of artifacts from the Museum's collection as well as the work of Ukrainian artists and craftspersons. Exhibitions change every six to eight weeks; no exhibition fees are paid.

Open 1:00 - 4:30 Tues. - Fri. and Sun.

Video Vérité
12 - 23rd Street E.
Saskatoon S7K 0H5
Telephone: 652-5502
Contact: Shirley Spidla

Video Vérité (formerly Peoples Video Centre) is an artist-run centre which promotes and facilitates the production and presentation of video as an art form in Saskatchewan. It provides education and skills advancement, liaison with video artists and organizations outside Saskatchewan, technical access and support activities, and opportunities for presentation. Membership is offered at two levels: Producing membership, and Associate membership.

Open 12:00 - 5:00 Mon. - Fri.

Saskatchewan Western Development Museums
Provincial Head Office: 2915 Melville Street
Saskatoon
Telephone: 934-1400
Executive Director: David Richeson

Saskatoon Location
2610 Lorne Avenue South
Telephone: 931-1910
Mailing address:
Box 1910
Saskatoon S7K 3S5

The WDMs comprise a province-wide network that preserves the history of settlement in the Canadian West. Each branch has developed its own focus, with the following themes: Moose Jaw, the History of Transportation; North Battleford, Heritage Farm and Village; Saskatoon, 1910 Boomtown; Yorkton, the Story of the People.

At all four Western Development Museum locations there are separate spaces usable for exhibitions of visual art. From time to time these are held at WDM locations, although this has not been the primary focus for temporary exhibitions. Individual locations are listed alphabetically by city.

Shaunavon

Grand Coteau Heritage and Cultural Centre
P.O. Box 966
Shaunavon S0N 2M0
Telephone: 297-3882
Curator: Ingrid Cazakoff

The gallery displays travelling shows from the Mendel, Mackenzie and Dunlop Art Galleries and the Organization of Saskatchewan Arts Councils. As well, it exhibits two to three local shows each year. Exhibitions are approximately three weeks in duration.

Open Tue. - Sat. 1:30 - 5:00 or upon request.

Swift Current

Swift Current National Exhibition Centre
411 Herbert Street East
Swift Current S9H 1M5
Telephone: 778-2736
Director/Curator: David Humphries

The director stresses the importance of dialogue between the gallery and the public. Eleven to sixteen exhibitions featuring contemporary and historic art and applied arts are held each year. Exhibitions vary in length from three to four weeks. Juried exhibitions feature local artists, and the Centre develops and maintains programs of regional, provincial and national significance by working with associated galleries and exhibition centres. In addition, the Centre provides educational and resource programs for schools and for the community. The

gallery maintains a visiting artist program, and pays honorariums and artists' fees. Thirty percent of the gallery's exhibitions are guest-curated and/or curated in-house.

Open Mon.-Fri. 2:00-5:00 and 7:00-9:00, Sat.-Sun. 2:00-5:00. Closed Sun. June-Aug.

Weyburn

Allie Griffin Art Gallery
45 Bison Avenue North
Weyburn S4H 0H9
Telephone: 842-4352 or 842-1434
Arts and Culture Director: Alice Schmidt
Gallery Curator: Helen Mamer

The Allie Griffin Gallery is located in the Weyburn Public Library. In choosing exhibitions it focuses on providing viewers with variety and educational value. The gallery features local and provincial work, as well as travelling exhibitions circulated by Saskatchewan's larger galleries. Between 12 and 14 exhibitions, each lasting three to four weeks, are held each year.

Exhibitions are selected from proposals made to the Gallery Committee of the Weyburn Arts Council. Works on exhibit are not for sale, but interested patrons can contact the artists directly for further information. Programs include school tours, public receptions and lectures by visiting artists. The gallery does not pay exhibition fees.

Prairie Gallery
Signal Hill Arts Centre
424 - 10th Avenue South
Weyburn S4H 2A1
Telephone: 842-1434
Arts and Culture Director: Alice Schmidt
Gallery Curator: Helen Mamer

The Prairie Gallery, located in the Signal Hill Arts Centre, focuses on artistic activity being carried out in the city of Weyburn. For most of the year it features the work of Weyburn and district artists. In addition the Prairie Gallery hosts two or three travelling exhibitions circulated by O.S.A.C. Ten to twelve exhibitions, which are selected by the Arts and Culture Director and the Gallery Curator, are held annually. Programs include tours, public receptions and addresses by visiting exhibitors. The gallery does not pay exhibition fees.

Yorkton

Godfrey Dean Cultural Centre Galleries (1987)
49 Smith Street East
Yorkton S3N 0H4
Telephone: 787-1779 or 783-8722
Gallery Director/Programmer: Lorrie Gorenko
Yorkton Arts Council: Florence Slywka

The Godfrey Dean Galleries are jointly operated by the Yorkton Arts Council and the City of Yorkton. Housed within the Godfrey Dean Cultural Centre, the two Galleries opened in November, 1981. Approximately 20 local and travelling exhibitions are featured each year.

Artists who wish to have their work considered are invited to submit proposals, including resumes, and slides and/or photos, to the Gallery Director/Programmer. The gallery retains a 25% commission on works sold during exhibit. No exhibition fees are paid.

The gallery annually hosts "Snowflower", an unjuried craft sale, in November. Its summer counterpart, "Sunflower", is staged in Yorkton in September.

Open daily 2:00 - 5:00.

Western Development Museum
Highway 16 West
Telephone: 783-8361
Mailing address:
Box 98
Yorkton S3N 2V6
(See Western Development Museum, Saskatoon)

An exhibition opens at the McIntyre Street Gallery, Regina.
(Photo credit: Steven Smith)

Interior of Artworks Gallery, Saskatoon. (Photo credit: Trudi Barlow.)

Commercial Galleries and Other Commercial Outlets in Saskatchewan

The galleries and shops listed alphabetically by city on the following pages sell art and craft by Saskatchewan artists. Their primary purpose is the sale of art or craft.

For more specific and updated information, check directly with the outlet. Regional and local newspapers, magazines and art newsletters such as the CARFAC SASK *Bulletin*, may be sources for recently established outlets. For information on purchasing craft directly from Saskatchewan craftspersons, consult the Saskatchewan Craft Council. Also available is *Saskatchewan Made Consumer Products*, a catalogue which includes giftware and crafts among its listings. It may be requested from Buy Saskatchewan Agency, Tourism and Small Business, 2002 Victoria Avenue, Regina, S4P 3V7 (telephone: 787-9578).

Biggar

Wall Works
216 Main Street
Biggar
Telephone: 948-3627
Mailing address:
Box 400
Biggar S0K 0M0
Manager: Anne G. Livingston

Wall Works markets a selection of original wall decor and fine art reproductions. It also does custom framing of fine art, photography and memorabilia.

Open Mon. - Sat. 10:00 - 5:30

Carlyle

Lakeland Art Gallery
Highway #2
50 km. N. of Prince Albert,
west side of highway
Telephone: 982-2223 or 982-4751
Mailing address:
Box 180
Christopher Lake S0J 0N0
Owner/Operator: Rose Mineau

Lakeland Art Gallery displays paintings, pottery, fibre, silk, glass, woodwork, etc. of approximately 80 artists. A tea room, with 20 different teas and coffees, freshly baked goods and Devonshire Tea settings, and gift shop, which sells the crafts of over 60 artists, are also located on the premises. The gallery offers classes and maintains an art supplies store.

Fort Qu'Appelle

Nifty Notions
190 Broadway Street
Fort Qu'Appelle
Telephone: 332-5049
Mailing address:
Box 632
Fort Qu'Appelle S0G 1S0
Owners: Merv and Myrna Snider

Arts and crafts represented include small easel paintings and hasti-notes of valley scenes and prairie landscapes by local artists, wheat weaving, folk art painting, fabric painting, paper tole, knitting, crocheting, cross-stitch, hapsburg lace and hardanger. Year-round classes as well as custom framing are available.

Open Mon. - Sat. 9:30 - 5:30.

Leoville

Chitek Lake Handicraft
Chomakese Resort
Telephone: 984-2155

Located on the shore of Chitek Lake, this outlet markets traditional moccasins, mukluks, beaded or fur mittens, birchbark baskets and wall hangings, paintings and jewellery. All work is by artisans from the Chitek Lake area.

Manitou Beach

Manitou Springs Giftware
Manitou Springs Resort
Village of Manitou Beach
Telephone: 946-3949
Mailing address:
Box 967
Watrous
S0K 4T0
Manager: Jean Sproule

Located in the Manitou Springs facility, this retail outlet features Saskatchewan crafts.

Open 10:00 - 10:00.

Meacham

The Hand Wave Gallery and Gift Shop
3rd Avenue North
Village of Meacham
Telephone: 376-2211
Mailing address:
Box 145
Meacham S0K 2V0
Owner/Manager: June Jacobs

The Hand Wave sells works in clay, wood, fibre, stained glass and leather by a variety of Saskatchewan craftspeople, and hosts solo craft exhibitions. Buyers may use VISA and MasterCard.

Open 11:00-7:00 during the summer; 1:00 - 6:00 during the winter. Closed Tues.-Wed.

Moose Jaw

Moose Jaw Crafty Bears
48 Stadacona Street West
Moose Jaw S6H 1Z1
Telephone: 692-3110
Owner: Joan Hare

Moose Jaw Crafty Bears sells Saskatchewan-made handcrafts.

Open Mon. - Sat. 9:00 - 5:30.

Castle Antiques and Crafts
Highway #1 Moose Jaw
Telephone: 693-4212 or 692-2485
Mailing address:
Box 952
Moose Jaw S6H 6W1
Owner: Diana Clarke

Located in the old Petrolia Church, north-east of Moose Jaw on the Lakeview service road, Castle Antiques and Crafts features pottery by the Parsons Dietrich Studio, and a new Brass Rubbing Centre which uses imported reproduction monumental brasses. Other craftspeople and artists are also represented. About half of the inventory is on consignment; the outlet retains a 35% commission. Buyers may use VISA and Mastercard.

Open every day 9:00 - 6:00 in July - August; other hours according to season.

Parsons Dietrich Studio
Highway #1, Moose Jaw
Basement of old Petrolia Church (shared with Castle's)
Telephone: 693-4212 or 692-4426
Mailing address:
Box 952
Moose Jaw S6H 6W1
Owners: Zach Dietrich, Wendy Parsons

The Parsons Dietrich Studio markets functional and decorative pottery and porcelain. The studio is open to visitors during Castle Antiques' regular store hours or by appointment.

North Battleford

Clinton Court Gallery
1402 - 100 Street
North Battleford S9A 0W2
Telephone: 445-0111
Owner: Bill Hanson

The Clinton Court Gallery sells original paintings by local Native artist Allen Sapp as well as other local artists, photographs, limited edition reproductions, sculpture, pottery, stained glass, wood, scrimshaw and jewellery. All work is by Canadian artists, most of them from Saskatchewan. The gallery provides a museum-quality custom framing service. Buyers may use VISA or Mastercard.

Open Mon. - Fri. 9:30 - 6:00, Sat. 10:00 - 5:00. In June - August also open Thur. 9:30 - 9:00, Sun. 1:00 - 5:00.

Outlook

Wrinkle in Thyme
Raylen Motel
522 Mackenzie Street
Outlook
Telephone: 867-8661
Mailing address:
Box 400
Outlook S0L 2N0
Manager: Susan Robertson

Wrinkle in Thyme markets 100% Saskatchewan-made gift items including craft and food products.

Open daily 8:00 a.m. - 11:00 p.m.

Prince Albert

Gerri's Gallery
1243 Cowan Drive
Prince Albert S6V 2P9
Telephone: 764-0053
Manager: Gerri Ehman

Gerri's Gallery sells original Canadian art works, such as watercolours, oil paintings, limited edition prints, decorative and functional pottery, and various other handcrafted items.

Telephone for viewing times.

Regina

Ars-Vera Studio
340 College Avenue
Regina S4N 0W8
Telephone: 352-6266
Manager: Sr. Veronica Hager

Ars-Vera Studio markets paintings, cards, pottery, calligraphy and wood sculptures. Consignment work welcomed. Painting classes are also available.

Open 9:00 - 4:30

Assiniboia Gallery (1989) Ltd.
2429 - 11th Avenue
Regina S4P 0K4
Telephone: 522-0997
Manager: James Kurtz

The Assiniboia Gallery markets original Canadian artwork as well as some limited edition reproductions: 60 - 70% of the work is by Saskatchewan artists. The majority of works sold is two-dimensional, but the gallery also carries small sculptures, Inuit stone carvings, and pottery.

The gallery usually deals with professional artists, but work which shows promise is considered. Solo exhibitions are held every three weeks except in December, July and August. Other gallery services include art appraisals, corporate leasing and investment consulting. Works are accepted on consignment; artists are paid monthly. Buyers may use VISA or Mastercard or may arrange payment on account.

Open Tue. - Sat. 9:30 - 5:30.

Collections Fine Art Gallery
2175 Smith Street
Regina S4P 2P3
Telephone: 757-1217
Manager: Ken Ripplinge

Located in downtown Regina, Collections Fine Art offers paintings, prints, sculpture, craft objects and reproductions. Residential and corporate consultations are available, as are a lay-away plan, gift certificates and custom framing.

Open Mon. - Sat. 9:30 - 6:00.

McIntyre Street Gallery
2347 McIntyre Street
Regina S4P 2S3
Telephone: 757-4323
Fax: 359-0128
Contact: Louise or Evelyn Durnford

The McIntyre Street Gallery represents contemporary Saskatchewan artists. Both two- and three-dimensional work by twenty or more artists is displayed. Exhibitions, usually solo, are of approximately three weeks' duration. Each summer and at Christmas the McIntyre Street Gallery organizes a group exhibition of work by gallery artists.

Feature exhibitions are shown on the main floor of the gallery and a changing exhibition by gallery artists on the second floor. Gallery services include consulting and framing.

Artists' portfolios are considered by appointment.

Open Mon. - Fri. 10:30-5:00 p.m., Sat. 10:30-5:00.

Susan Whitney Gallery Ltd.
2220 Lorne Street
Regina S4P 2M7
Telephone: 569-9279
President/Director: Susan Whitney

Canadian and American artists are represented at the Susan Whitney Gallery; 80% of them are from Saskatchewan. The gallery is a member of the Professional Art Dealers' Association of Canada.

The gallery occupies a three-storey house, with feature exhibitions on the main floor and work by gallery artists shown on the second floor. The gallery features contemporary Canadian art and Saskatchewan folk art. Twenty or more artists have work displayed at the gallery regularly. Exhibitions, usually solo, change every four weeks except during summer when the gallery holds a group exhibition of gallery artists in July and August.

Services include appraisals, corporate consulting and advice on art acquisition policies. Artists who wish to introduce their work to the director should do so by appointment. Buyers may use VISA.

Open Tue. - Fri. 10:30 - 5:30, Sat. 10:30 - 5:00.

Saskatoon

Arlington Frame Gallery
265 - 2nd Avenue South
Saskatoon S7K 1K8
Telephone: 244-5922

The Arlington Frame Gallery carries two-dimensional, original artworks - mainly prairie landscapes - in a variety of media. Some limited edition prints and reproductions are also available. 50% of the works sold are local; the remaining 50% are national and international. Works are accepted only on consignment and the commission is arranged with the artist, who is paid upon sale. Unframed works are preferred. The gallery also does custom framing, and carries a selection of ready-made frames.

Open Mon. - Sat. 8:30 - 5:30.

Artworks
702B Broadway Avenue
Saskatoon S7N 1B4
Telephone: 652-4045
Owners: Trudi Barlow, Claire Bullaro, Darrell Bell

Artworks markets contemporary Canadian art. Twenty or more artists are represented by the gallery and 80% are from Saskatchewan. Seven openings are held each year (most are for solo exhibitions) with group exhibitions by gallery artists in between. An annual "Small Works" Christmas Show has been held during December since 1987 with a percentage of the proceeds benefiting UNICEF. Exhibitions change every three weeks.

The gallery offers consulting services and leasing to both corporate and museum clients, museum standard matting and mounting and complete custom framing.

Artists' portfolios will be considered by appointment.

Purchasers may use Mastercard or Visa and in some cases arrange payment over time.

Open Tue. - Sat. 10:00 - 5:30; Tues. - Sat. 12:00 - 4:00 in July and Aug.

Art Placement/The Gallery
The Traveller's Block Annex
228 - 3rd Avenue South
Saskatoon S7K 1L9
Telephone: 664-3385
Owners: Robert Christie and Bonnie Bentham

Art Placement markets Canadian paintings, prints and sculpture; the majority is by Saskatchewan artists. It features changing two-week exhibitions and offers consulting services, qualified appraisals, and corporate leasing. Art Placement also has a custom frame shop and art supply store where museum-standard matting and mounting, custom framing, canvas stretching and art crating are offered as well as a complete line of art supplies including oil, acrylic and watercolour paints, various types of canvas and linen and a line of paper.

Gallery open Tues. - Sat. 10:00 - 4:00.

Frame and art supply shop open Mon. - Sat. 9:00 - 4:30.

Assiniboia Bessborough Gallery
Mall Level, Bessborough Hotel
601 Spadina Crescent East
Saskatoon S7K 3G8
Telephone: 652-6368
Salespersons: June Schnell or Anne Ballantyne

The Assiniboia Bessborough Gallery markets original Canadian artwork as well as some limited edition prints; 60 - 70% of the work is by Saskatchewan artists. The majority of works sold is two-dimensional, but the gallery also carries small sculptures, Inuit carvings and pottery.

The gallery usually deals with professional artists, but work which shows promise is considered. Solo exhibitions of gallery artists are held throughout the year. Works are accepted on consignment; artists are paid monthly. Buyers may use VISA or Mastercard or may arrange payment on account.

Open Tue. - Sat. 10:00 - 6:00.

Clay Studio 3 Pottery Shop
9188 Broadway Avenue
Saskatoon S7N 1B7
Telephone: 242-1158
Advertising Coordinator: Marline Zora

Clay Studio 3 handles retail sales of locally made hand-crafted pottery. It is run as a co-operative by seven potters from Saskatoon.

Open 10:00-5:30 Mon.-Sat., Thur. 10:00-9:00.

Collector's Choice
127 Avenue D North
Saskatoon S7L 1M5
Telephone: 665-8300
Manager: Murray Gruza

Collector's Choice sells artwork by Saskatchewan and Canadian artists. Most media are represented but the focus is on watercolours. 65% of the work exhibited is by Saskatchewan artists. Other services include consulting, custom framing and installations.

Purchasers may use VISA, MasterCard or the gallery's layaway plan.

With a newly expanded gallery additional artists are being sought. Artists are invited to submit portfolios. Artwork is sold on a consignment basis, a 40% commission is charged, and artists are paid each month. All artists receive special rates for framing of their work.

Gallery's Framer Inc.
Art Store/Art Gallery
266 - 3rd Avenue South
Saskatoon S7K 1M3
Telephone 653-3939
Owner: Dennis Evans

The Gallery's Framer represents many regional artists. Exhibitions are changed monthly. It also offers a museum-standard framing service, and prepares mats, stretched canvas and linen panels, and artworks for shipment. Also sold are art supplies at discounted prices, from 10% - 40% (see *Supplies* section).

Open Mon. - Sat. 10:00 - 5:30

Gallery on Pacific
226 Pacific Avenue
Saskatoon S7K 1N9
Telephone 652-0111
Contact: Blaine Forsberg

Gallery on Pacific, located in Saskatoon's warehouse district, exhibits original art by Saskatchewan artists. The gallery focuses on wildlife and prairie subjects, and handles work by Native and other artists. Artists who wish to have their work considered for exhibition should make an appointment to bring a few representative pieces, as well as slides and/or photographs.

James Art Studio (1975) Ltd.
906 Victoria Avenue
Saskatoon S7N 0Z6
Telephone 244-5959

Most of the work sold by James Art Studio is nature-oriented, with emphasis on Western wildlife. Original work by Saskatchewan artists, limited edition prints and small-scale sculptures are available. The gallery occasionally mounts solo shows of work by established artists. Work is taken only on consignment; the commission is 40% and artists are paid after sales. Buyers may use VISA or MasterCard while corporations may arrange payment on account.

Open Mon.-Sat. 9:30-5:30, Thur. 9:30-9:00

Handmade House
710 Broadway Avenue
Saskatoon S7N 1B4
Telephone 665-5542
Contact: Gale Steck

Handmade House is a co-operative run by 13 members. The works of some 40 other craftspeople are sold on consignment. All work is by Saskatchewan artisans and includes pottery, stained glass, weaving, wood, jewellery, and knitted and woven clothing. The commission retained is 35%, and artists are paid monthly.

Open Mon.-Sat. 10:30-5:30, Thur. 10:00-9:00

Humanum Art Gallery
Scotia Centre Mall
123 - 2nd Avenue South
Saskatoon S7K 7E6
Telephone 665-9912

Humanum Art Gallery is a co-operative art gallery which exhibits the work of its members and other artists. Artists who wish to have their work considered for exhibition should make an appointment to bring slides and a resume to the gallery.

Open Mon. - Sat. 9:30 - 5:30, Thur. until 9:00.

Waskesiu Lake

Pot Pourri Arts and Crafts Gallery
Waskesiu Lake
Prince Albert National Park
Telephone: 922-4282 (Prince Albert) or 663-5970 (Waskesiu)
Mailing Address
c/o 2028-1st Avenue E.
Prince Albert S6V 2B7
Buyers: Rich and Cecile Miller

Pot Pourri handles retail sales of Saskatchewan art and craft. The shop has an extensive selection of pottery and clay pieces, handmade jewellery, weaving, silk, glass, woodwork, etc. The owners are interested in meeting new artists and craftspersons who are serious about marketing their work on a consignment or wholesale basis.

Open Daily 0:00 - 6:00 and 7:00 - 9:00.
June - Labour Day.

Valadon (foreground) and Potter (background), by Saskatchewan artist Joe Fafard, in the permanent collection of the Mackenzie Art Gallery, Regina. (Photo credit: Don Hall. Courtesy Mackenzie Art Gallery.)

Permanent Collections

The permanent collections listed here are housed in public galleries and institutions and contain works by Saskatchewan artists. With the exception of the Canada Council's Art Bank (listed at the beginning of the section), all are Saskatchewan galleries and institutions, and are listed alphabetically by city.

Individuals and corporations also collect art; many public collections begin or are enhanced through private individuals' donations of entire collections, and corporate collectors can be major purchasers of art.

Canada Council Art Bank

370 Catherine Street
Ottawa
Mailing address:
P.O. Box 1047
Ottawa, Ontario K1P 5V8
Telephone:
(613) 598-4331 (general inquiries) collect
(613) 598-4359 (purchase program) collect
Director: William Kirby
Purchase Program Officer: Marianne Heggtveit

The Canada Council Art Bank was established in 1972 to assist artists by purchasing their work and renting it for display to government departments, airports, non-profit organizations, schools and hospitals across Canada. The collection of more than 16,000 works by 2,400 artists represents trends in painting, sculpture, photography and graphic arts since 1970. Works are selected by continuously changing juries of artists and other experts in the visual arts. Artists wishing studio visits by juries must apply. The collection is loaned to museums and galleries for exhibitions, in Canada and abroad. Information on the collection is available from the Art Bank's resource centre by appointment.

Moose Jaw

Moose Jaw Art Museum
National Exhibition Centre
Crescent Park
Moose Jaw S6H 0X6
Telephone: 692-4471 or 692-3144
Director: Norma Lang

Three thousand historic artifacts and over 300 artworks comprise the art museum's permanent collection. Saskatchewan artists, both contemporary and historic, are featured. The collection has various functions. Parts of it are installed at City Hall, sent on travelling exhibitions, loaned to other museums, and exhibited annually at the museum itself. The art museum also houses part of the province's Donations to the Crown collection. Donations and purchases are screened by the acquisitions committee, the director and the board.

Regina

City of Regina
Community Services
Parks and Recreation Department
Queen Elizabeth II Court
Regina
Telephone: 569-7369
Mailing address:
Box 1790
Regina S4P 3C8
Superintendent of Arts and Culture: Glenn Gordon

The City of Regina Art Collection is intended to enhance the interior and exterior of public buildings and public places in the city, to support artists and craftspeople, and to obtain objects of continuing historic and/or aesthetic interest to the City of Regina. The emphasis is on Regina, Saskatchewan and Canadian artists, in that order. The Civic Art Collection committee commissions art for new buildings and reviews donations of artwork to the City of Regina.

Donations to the Crown
Government of Saskatchewan
Family Foundation
Heritage Branch
Room 224, 3211 Albert Street
Regina S4P 3V76

The Donations to the Crown Collection numbers 168 works, including 19th century European and contemporary Canadian. The collection includes painting, drawing and printmaking; approximately one-half of the works are by Saskatchewan artists. The collection is housed at the Moose Jaw Art Museum. Some works are installed in public buildings and some are occasionally circulated in exhibitions. The collection can be used for research or education with advance notice and a biographical file of artists is available. A review committee selects the pieces and accepts donations on the basis of their aesthetic, historic or educational value to the people of Saskatchewan.

Dunlop Art Gallery
Regina Public Library Permanent Collection
Regina Public Library
2311 - 11th Avenue
Regina
Telephone: 777-6040
Mailing address:
P.O. Box 2311
Regina S4P 3Z5

In 1943, the library purchased its first work for the permanent collection. Shortly afterward the Regina Council of Women donated several works to the library. There are now over 200 works in the collection, entirely by Saskatchewan artists, including several from Regina. The collection is made available for research and loaned to other institutions for exhibit. Works, which are acquired through purchase or donation, are selected by the Director/Curator subject to approval by the library board.

Dunlop Art Gallery
Art Rental Collection
The Art Rental Collection contains approximately 200 pieces, mainly by Saskatchewan artists. All works in it are available for rental by eligible public library borrowers at a nominal fee.

Mackenzie Art Gallery
3475 Albert Street
Regina, Saskatchewan S4S 6X6
Telephone: 522-4242
FAX: 569-8191
Director: Andrew Oko
Curator: Cindy Richmond

The permanent collection of the Mackenzie Art Gallery is international in scope. Over 1,600 works are represented including the Mackenzie Bequest, gifts from other benefactors and purchases. The Canadian portion of the collection emphasizes Canadian historical and contemporary works with a special interest in Western Canada. European 19th and 20th century, American and contemporary European works and the Mackenzie Bequest (mainly European prints and drawings from the 17th to the 20th century) are also included in the Mackenzie collection.

Selection is made by the acquisitions committee and the director or curator. Factors considered are quality, artistic value for the future, and representation of selected periods in the art of the Western world. The gallery fills requests for information on the collection in person or by mail. Appointments should be made by those doing research for exhibitions or scholarly publications. As well as an extensive resource centre, the gallery has documentation on historically important Saskatchewan artists.

The Native Heritage Foundation of Canada Inc.
2429 - 11th Avenue
Regina S4P 0K4
Telephone: 522-6624

The Native Heritage Gallery is located in the Saskatchewan Legislative Building, Regina, and features paintings, drawings and graphics by Native Canadian artists. For further information, contact the Foundation at the above address.

Sask Oil Permanent Collection
1777 Victoria Avenue
Regina
Telephone: 781-8260
FAX: 781-8266
Mailing Address:
Box 1550
Regina S4P 3C4
Contact: Jonas Albeck

Sask Oil's permanent collection is exhibited in the public areas of its offices in Regina and Calgary and in its field offices, and currently numbers 120 pieces. Its focus is on two- and three-dimensional work by Western artists. Selections are made by a committee with representatives from Regina and Calgary and reviewed every six to eight weeks. Artists who wish to have their work considered should submit representative slides and/or photographs, and a resume, and state where their work can be seen.

Sask Sport Inc.
Sport Art Collection
1870 Lorne Street
Regina S4P 2L7
Telephone: 780-9345
FAX: 781-6021
Program Coordinator: Murray Duke

The subject matter of the Sask Sport Inc. Sport Art collection is sport. The collection currently has catalogued 45 pieces of original artwork, with additions being made by donations from non-profit sport organizations, and by purchase from and donations by interested artists. The Sport Art Collection is exhibited at major sporting events and amateur sport-related conventions, and in conjunctions with events held by other organizations. The majority of the Collection can be viewed at the offices of Sask Sport Inc. in Regina. Artists who are interested in either donating or making a submission for purchase may request further information. Artists wishing to work with sport associations on fundraising initiatives may contact the program coordinator for details.

Sask Tel Corporate Art
2121 Saskatchewan Drive
Regina S4P 3Y2
Telephone: 777-2437
Corporate Services: Linda Sinclair

Sask Tel Corporate Art contains works by Saskatchewan artists, currently approximately 350 pieces. It is composed of works in two and three dimensions, including craft. The collection is displayed in all Sask Tel buildings in Saskatchewan and lent to exhibiting institutions. An Art Committee makes selections. Normally artists may submit slides and a resume, or invitations to view exhibitions; currently Sask Tel is not acquiring new work.

Saskatchewan Arts Board
2550 Broad Street
Regina S4P 3V7
Telephone: 1 (800) 667-7526 (toll-free), local calls: 787-4056
Visual Arts Consultant: Jane Turnbull Evans

The Saskatchewan Arts Board Permanent Collection numbers over 1500 works, all by Saskatchewan artists, and contains both historical and contemporary works of art and crafts. The collection, begun over 40 years ago, exists to integrate art into the lives of the people of Saskatchewan and elsewhere, to support Saskatchewan artists and to create a cultural inheritance for the future. The Board provides access to the work in the collection through both lending and rental programs. The art works and collection records also can be used for research purposes. Acquisitions are reviewed by Permanent Collection Advisory Committees, composed of artists and art professionals. Artists can submit resumes and slides of recent work or request studio visits.

Saskatchewan Property Management Corporation
Inventory and Artwork
110 Henderson Drive
Regina
S4P 3V7
Telephone: 787-6712

The decorative artwork program consists of a 1,000-piece collection of works by Saskatchewan painters, sculptors, photographers and graphic artists. These works, created by amateur, professional and student artists, decorate the offices of ministers, deputy ministers, judges and executives.

All Saskatchewan artists are welcome to submit their work for consideration. The first step involves the artist sending a resume along with photographs or slides of the work, and dimensions and prices of works. Qualifying artists selected by a five-member selection committee are then contacted and asked to send originals to be placed on exhibition in Regina. The artwork will be on display for selection purposes for two to four weeks. Shipping and insurance costs are covered by the program. Call or write for deadlines and other information.

Saskatoon

Art Gallery
Francis Morrison Branch
Saskatoon Public Library
311 - 23rd Street East
Saskatoon S7K 0J6
Telephone: 975-7566
Coordinator: Adult Program Librarian

Begun in the 1940's, the collection numbers approximately 125 works representing Saskatoon artists. The works are primarily paintings. There is currently no acquisition program.

Memorial Art Gallery
Nutana Collegiate Institute
411 -11th Street East
Saskatoon S7N 0E9
Telephone: 653-1677

The collection is on permanent display in the gallery, Memorial Library and main offices of Nutana Collegiate. Begun in 1919 by the school principal Alfred Pyke, the collection numbers 85 major works. All are 20th century Canadian and include oil paintings, watercolours and woodcuts. A brochure lists paintings acquired to 1980.

Mendel Art Gallery
950 Spadina Crescent East
Saskatoon
Telephone: 975-7610
Mailing address:
P.O. Box 569
Saskatoon S7K 3L6
Director: Peter White
Curator: Bruce Grenville

The Mendel Art Gallery was opened in October 1964 and the following year the family of Fred S. Mendel of Saskatoon donated a number of paintings to form the nucleus of the gallery's permanent collection. The permanent collection currently numbers more than 3,000 artworks, the majority of them Canadian.

Selected works from the permanent collection are often on display in the Mendel Salon, and in the public lounge works from the gallery's collection of Inuit art are on permanent display. The remainder of the permanent collection is kept in storage or loaned to other galleries. Recent policy places added emphasis on acquiring Western Canadian works - particularly from Saskatchewan - for the permanent collection. Artworks are acquired by purchase and/or donation and acceptance is made by the gallery's board of trustees on recommendations from the acquisitions committee.

The Photographers Gallery
2nd Floor, 12 - 23rd Street East
Saskatoon S7K 0H5
Telephone: 244-8018
Director: Doug Townsend

Begun in 1977, the permanent collection includes over 800 images of contemporary Canadian photography. It also includes historical and international pieces. All are documented, stored and made available for travelling exhibitions and research.

Potash Corporation of Saskatchewan Inc.
#500 - 122 1st Avenue South
Saskatoon
Telephone: 933-8500

The Potash Corporation began its collection in 1978. All of the works in the collection are contemporary and most of them are by Saskatchewan artists. Works are installed in Potash Corporation and subsidiary offices or loaned to qualifying galleries.

Saskatchewan Craft Council
813 Broadway Avenue
Saskatoon
Telephone: 653-3616
Mailing address:
P.O. Box 7408
Saskatoon S7K 4J3
Executive Director: Terry Schwalm
or

Saskatchewan Arts Board
2550 Broad Street
Regina S4P 3V7
Telephone: 1 (800) 667-7526 (toll free) or 787-4056 (local calls)
Visual Arts Consultant: Jane Turnbull Evans

The craft collection is a joint project of the Saskatchewan Craft Council and the Saskatchewan Arts Board. It was begun in 1978 to establish a permanent record of contemporary Saskatchewan crafts. Nearly 70 works have been purchased to date. The collection is housed at the Board office in Regina. Information on craftspeople represented is on file at the Board and S.C.C. offices. An acquisitions committee selects work during studio visits, exhibitions and craft fairs.

University of Saskatchewan
Saskatoon S7N 0W0
Telephone: 966-4571
Chairman, Art Committee of Council: Dennis Lanigan
Curator: Tim Nowlin

Professor Murray of the University of Saskatchewan started the permanent collection in 1913, when the university opened. Twentieth century Canadian in scope, Saskatchewan landscapes by Saskatchewan painters are well represented in the collection. 950 works have been acquired to date and installed throughout the university. Exhibitions of selected works are occasionally mounted. The collection, biographical data on all artists represented and a catalogue are available for study or research. Selections are made by the Art Committee of Council, which considers the quality and strength of the collection as a whole. Purchase of works is limited at this time; donations are the main source of additions to the collections.

In the fall of 1991, the University of Saskatchewan will open the Kenderdine Gallery in the new U of S. Agriculture Building.

Saskatchewan artist Connie Mitchell takes part in a printmaking workshop at the Rosemont Art Gallery, Regina. (Photo courtesy Rosemont Art Gallery.)

Education in Visual Arts, and Artists' Colonies

The first section in this chapter, *Visual Arts*, focuses on visual arts education opportunities in Saskatchewan. Listed first is information on non-credit classes. Because regional recreation associations often provide non-credit visual arts education classes, a list of contact addresses for those associations follows. Finally, there is information on programs which lead to degrees in the visual arts. The last section, *Artists' Colonies*, gives information on artists' colonies in Canada and the United States.

Information on institutions which offer courses or programs in Arts Administrations may be obtained from *Arts Administration and Cultural Management Programs in Canada*, published by the Association of Cultural Executives (see Chapter 3, *Visual Arts and Related Organizations*, and Chapter 10, *Bibliography*.)

Visual Arts

Non-credit Classes

This section contains a list, alphabetically by city, of institutions which offer non-credit art classes. In addition to those listed, local Arts Councils, art centres and exhibition centres often offer art classes, as do local special interest groups. These contacts may also be aware of opportunities. In Regina and Saskatoon, leisure services departments publish lists of the courses offered by community associations. In other centres, recreation boards, regional recreation associations and municipal offices may have information.

At this writing, the Organization of Saskatchewan Art Councils is compiling a list of artists who are available to conduct workshops or adjudications. That organization may be contacted directly for information, or for a complete list of Arts Councils. (See Chapter 3, *Visual Arts and Related Organizations*.)

The last entry in the section is for the Banff Centre School of Fine Arts, the only out-of-Saskatchewan institution listed.

Emma Lake

Emma Lake Artists Workshop
c/o Room 133, Kirk Hall
Extension Division
University of Saskatchewan
Saskatoon S7N 0W0
Telephone: 966-8675
Program Coordinator: Kate Hardy

The Emma Lake Artists Workshop is designed for professional, practising and exhibiting artists. It is an opportunity for self-motivated individuals who already have a substantial background in art to meet and work with other mature artists in an individual, intense and concentrated setting. Guest artists work as catalysts, not instructors, and therefore there is no formal teaching at the Workshop. Sessions are limited to 35 participating artists and invited guests. Tuition includes food service and accommodation.

Kenderdine Campus
c/o 1100 - 15th Street E.
Prince Albert S6V 6G1
Telephone: 953-7012 or 1 (800) 667-9664
Contact: Sherry Kalika

The Kenderdine Campus at Emma Lake offers a variety of summer art and craft classes in an intensive two- to seven-day workshop format. Food service and accommodation are available.

Regina

Mackenzie Art Gallery
Education Department
3475 Albert Street
Regina S4S 6X6
Telephone: 522-4242
Coordinator of Education: Mary Mahon Jones

The overall purpose of education programs at the Mackenzie Art Gallery is to facilitate the understanding and enjoyment of original works of art in conjunction with gallery collections and exhibitions. MACKENZIE OUTREACH is a program that takes exhibitions of original works of art to communities throughout rural Saskatchewan. DISCOVERIES IN ART: SCHOOL PROGRAMS is designed to facilitate an appreciation and awareness of the visual arts through encounters with original works of art in a gallery setting. Programs complement and augment current exhibitions at the Mackenzie Art Gallery and school curricula.

Neil Balkwill Civic Arts Centre
2420 Elphinstone Street
Regina
Telephone: 569-7521
Mailing address:
Box 1790
Regina S4P 3C8
Centre Manager: Susan Galimberti

The Neil Balkwill Civic Arts Centre provides art-related classes and activities for all age groups. Use of five different studios and related equipment is available for those familiar with their use; meeting space and rooms are available for bookings for use by art or multi-cultural groups. The Rosemont Art Gallery is located within the Neil Balkwill Centre.

Rosemont Art Gallery
Neil Balkwill Civic Arts Centre
2420 Elphinstone Street
Regina
Telephone: 522-5940
Mailing address:
Box 1790
Regina S4P 3C8
Director/Curator: Karen Schoonover

The Rosemont Art Gallery provides art classes and workshops in a variety of media. Courses are aimed at the serious student and emerging professional.

University of Regina Extension, Fine Arts and Humanities
Room 109, College Building
University of Regina
Regina S4S 0A2
Telephone: 779-4806
Department Head: John Griffiths

Extension offers a range of two- and three-dimensional art classes from Drawing to Art Photography to Portrait Sculpture. Other examples of classes include Open Modelling Session, Acrylics, Video Production, etc. Instructors are all professional artists/educators. Extension's goals include excellence in arts education and the enhancement of activities in Regina and southern Saskatchewan.

Saskatoon

Mendel Art Gallery
950 Spadina Crescent
Saskatoon
Telephone: 975-7610
Mailing address:
Box 569
Saskatoon S7K 3L6
Education Coordinator: Cheryl Meszaros

The Mendel Art Gallery offers extensive education courses, not only to residents of Saskatoon, but also to centres throughout the province. The Gallery's education department will send professional art instructors to Saskatchewan communities and will assist in training tour guides for galleries and museums requesting this service. The education department also assists teachers with the new arts curriculum, helps teachers plan art lessons, and provides teaching resources, slides, kits and information on artists and exhibitions. Guided tours for all age groups are offered by the Mendel Art Gallery during the academic year. Applications to teach art classes at the Gallery are always welcome.

For information on any of the foregoing or for assistance in developing art programs, please call the Gallery's Education Coordinator.

University of Saskatchewan
Extension Division
Room 133 Kirk Hall
University of Saskatchewan
Saskatoon S7N 0W0
Telephone: 966-8675
Extension Coordinator, Fine and Performing Arts: Kate Hardy

Extension offers on-campus, non-credit night courses in a variety of areas within the fine arts.

YWCA of Saskatoon
510 - 25th Street East
Saskatoon S7K 4A7
Telephone: 244-0944
Director of Programs for Older Adults: Myra Powell

The Older Adults department offers adult, non-credit art and handcraft classes (such as: All Day Painters, Calligraphy, Drawing, Oil Painting, Sculpture, Watercolours, Development Workshops in a variety of media) to the Saskatoon community as requested.

The Banff Centre School of Fine Arts

Box 1020
Banff, Alberta T0L 0C0
Telephone: (403) 762-6180

The Banff Centre for the Arts provides training and development opportunities for experienced professional artists. Programs include art, ceramics, photography, theatre production and design, stage management, singing, opera, drama, dance, music theatre, electronic and film media, music, jazz, writing, arts journalism, screenwriting, playwrighting, publishing and media arts, held during the summer or winter cycle. Financial aid is available. Performance opportunities exist in the summer Banff Festival of the Arts as well as in many events in winter. There is exhibition space in various locations around the Centre. The Walter Phillips Gallery mounts an international exhibition program designed to explore a diversity of subjects relevant to contemporary art. Other facilities and services include a library, a recreational complex and a supply store.

For information on the Leighton Artist Colony, also at the Banff Centre, see the section on Colonies.

Regional Recreation Associations

Recreation directors are employed by over 120 Saskatchewan communities to coordinate and administer recreation. The town office or city hall in each community will have names of individual directors, or a complete list may be obtained from the Culture and Multiculturalism Branch, Family Foundation, Government of Saskatchewan.

Composed of volunteers from the community, regional associations co-ordinate sport, culture and recreation programming within their region. Because of geographic, economic, ethnocultural and other factors, the needs of communities in Saskatchewan vary. Regional associations plan seminars, workshops, conferences and numerous other events. A complete list of regions' names and addresses appears below.

Moose Mountain Recreation and Parks Association
1102 - 4th Street
Estevan S4A 0W7

Wheatland Souris Regional Recreation Association
Box 2003
Weyburn S4A 0W7

Badlands Regional Association
Box 211
Mossbank S0H 3G0

South West Recreation Association
Box 428
Maple Creek S0N 1N0

Pipe-Si-Cana Regional Recreation Association
Box 99
Montmartre S0G 3M0

Regina Regional Recreation Association
P.O. Box 1790
Regina S4P 3C8

South Central Recreation and Parks Association
Box 224
Chaplin S0H 0V0

Qu'Appelle Valley Recreation Association
Box 1046
Melville S0A 2P0

Last Touch Regional Recreation Association
Box 10
Raymore S0A 3J0

Blackstrap Regional Recreation and Parks Association

Wild Goose Regional Recreation Association
#101 - 428 4th Ave. N.
Saskatoon S7K 2M3

Parkland Regional Recreation Association
Box 126
Norquay S0A 2V0

Quill Plains Regional Recreation Association
Box 291
Viscount S0K 4M0

Saskatoon Parks and Recreation Board
Cosmo Civic Centre
3130 Laurier Drive
Saskatoon S7L 5J7

Battlefords Regional Recreational Association
R.R. #1
Richard S0M 2P0

North East Recreation and Parks Association
Box 1535
Tisdale S0E 1T0

North Central Regional Recreation Association
R.R.#3-1-10
Prince Albert S6V 5R1

River Junction Parks and Recreation Association Inc.
Box 325
Paradise Hill S0M 2G0

Neyanun Regional Recreation Authority Incorporated
Box 130
Denare Beach S0P 0A0

Segastiw Regional Recreation Association Incorporated
Box 1702
La Ronge S0J 1L0

Beaver River Regional Recreation Authority Incorporated
Box 2661
Meadow Lake S0M 1V0

Clearwater Regional Recreation Authority
Box 423
Buffalo Narrows S0M 0J0

Athabasca Regional Recreation Authority Incorporated
Stony Rapids S0J 2R0

Saskatchewan Parks and Recreation Association
2205 Victoria Avenue
Regina S4P 0S2

Credit Programs

This section lists, alphabetically by institution, opportunities for study in credit programs in Saskatchewan. Many universities and colleges outside Saskatchewan also offer programs in the visual arts. Information about these is available through public libraries or directly from the institutions.

For information on scholarships for Canadians by other countries, contact the Association of Universities and Colleges of Canada, Scholarship Administration Services, 151 Slater Street, Ottawa, Ontario, K1P 5N1, or telephone (613) 563-1236.

Saskatchewan Indian Federated College
Department of Indian Fine Arts
University Extension
Room 10, College Building
University of Regina
Mailing address
118 College West
University of Regina
Regina S4S 0A2
Telephone: 779-6262
Department Head: Bob Boyer

The Department of Indian Fine Arts presently offers a three-year B.A. degree in Indian Fine Arts, Studio Studies. The department is planning to add new programs of study in the future, including a degree in Indian Fine Arts, Art History Studies.

Saskatchewan Institute of Applied Science and Technology
Woodland Campus
Box 3003
Prince Albert S6V 6G1

The Woodland Campus of S.I.A.S.T. offers Diplomas in Ceramics, Weaving, and Audio-Visual Technician programs, and Core Training in Design, Drawing and Small Business. Core Training takes approximately four months. Full-time or part-time study is available. Delivery is Competency-Based Education, a flexible system which allows independent study as well as one-on-one training with instructors. "Long-distance" programs are available for those not able to relocate to Prince Albert.

In Saskatoon, Ceramics is taught through the Saskatoon Potters Guild.

At Wascana Campus in Regina, a one-year Certificate and a two-year Diploma in the Photo Technologist program is offered, as is a 52 week course in Graphic Arts Production.

University of Regina Visual Arts Department
Room 108
Fine Arts Building
University of Regina
College Avenue
Regina S4S 0A2
Telephone: 779-4872

University of Regina Film and Video Department
Room 134.3
Education Building
University of Regina
Regina S4S 0A2
Telephone: 585-4796

The College of Fine Arts at the University of Regina offers a number of programmes leading to a Certificate in Visual Arts, Bachelor of Visual Arts (ordinary and advanced), Bachelor of Fine Arts (in Visual Arts and in Film and Video), and a Master of Fine Arts.

University of Saskatchewan
Department of Art and Art History
University of Saskatchewan
Saskatoon S7N 0W0
Telephone: 966-4196

The Department of Art and Art History at the University of Saskatchewan offers programs leading to a Bachelor of Fine Arts or a Bachelor of Arts with Honours in the History of Art, and courses in art education. Students may concentrate on studio art, art history, or art education.

Studio art degrees are concerned with the understanding and practice of art. Art history degrees lead to further training in teaching, research, library science, and museum and gallery work. Students who wish to teach are encouraged to obtain a Bachelor of Fine Arts and complete required courses to qualify for a Bachelor of Education. (The College of Education also offers a Bachelor of Education with a major in art.)

In addition, the university offers a Master of Fine Arts in studio art, with individual

programs planned for each student. Studio concentration is offered in painting, drawing, printmaking, sculpture and photography.

Off-campus, credit classes are offered in communities outside Saskatoon through the Division of Extension and Community Relations.

Colonies and Retreats

Artists' colonies provide intermediate and advanced visual artists, writers and composers with opportunities to work on major projects. Most colonies expect participants to be able to work within a self-imposed structure. One of the attractions of the colony experience is the occasion to relate to artists from similar and different disciplines, while being freed from the responsibilities of everyday life.

The entries below describe artists' colonies listed alphabetically by country and province or state.

Canada

Alberta

Leighton Artist Colony
The Banff Centre
P.O. Box 1020
Banff, Alberta T0L 0C0
Telephone (403) 762-6180
Fax (403) 762-6345

The Leighton Artist Colony is a working retreat for professional artists who have demonstrated a sustained dedication to and significant achievement in their field. Operating year-round, the Colony consists of eight unique studios: three for writing, three for music composition and three for visual art. Accommodation can also be made for photography and ceramics.

Applications are reviewed three times a year: mid-March for November - February, mid-July for March - June, mid-November for July - October. Application forms and more information are available from the Banff Centre.

Gushul Studio
c/o Gushul Studio Programming Committee
Department of Art
University of Lethbridge
4401 University Drive
Lethbridge, Alberta T1K 3M4
Contact: Carl Granzow

Residencies are available to artists and writers interested in working in the Crowsnest Pass for a one- to three-month period.

Saskatchewan

Saskatchewan Writers'/Artists' Colonies
Saskatchewan Writers Guild
Box 3986
Regina S4P 3R9
Telephone: 757-6310
FAX: 525-6009
Office contact: Paul Wilson

Modelled on the Yaddo and MacDowell artists' retreats in the United States, the Saskatchewan Writers'/Artists' Colonies vary in length from two weeks to two months. They are held in a number of locations throughout the province, including Emma Lake Art Camp north of Prince Albert and St. Peter's College in Muenster. Studio space is available for artists at these two locations. Costs are $50 per week. Deadlines are Dec. 1 for the February colony and Apr. 1 for the summer colonies. Applications should include a proposed program of work, preferred dates, slides and the names of two references.

An individual retreat program is available at St. Peter's College. Application procedures and fees are the same as for

the colonies. Individuals may apply to go on retreat at any time during the year, for periods of between one week and one month.

The Saskatchewan Writers'/Artists' Colonies are administered as an arm/length program of the Saskatchewan Writers Guild.

United States

California

Dorland Mountain Arts Colony
Box 6
Temecula, California
U.S.A. 92390
Telephone: (714) 676-5039
Admissions Secretary: Erma Wilson

Visual artists, composers, writers and playwrights attend one- to two-month residencies at the Dorland Preserve, a wildlife sanctuary in the Palomar Mountains of Southern California. Cottage, firewood and kerosene are provided at a cost of $100 per month or occasionally by work exchange.

Montalvo Center for the Arts
Box 158
Saratoga, California
U.S.A. 95071
Telephone: (408) 741-3421
Director: Elisabeth Challener

Located in the Santa Cruz Mountains south of San Francisco, the centre houses six artists for up to three months. The colony is open all year and extensions are possible. Studios are provided for two visual artists with fully-equipped apartments for all. Costs are $800 U.S. per month but scholarships are available to deserving artists. Applications should include a sample of work, three recommendations and a letter of intent.

Georgia

The Hambidge Center for Creative Arts and Sciences
P.O. Box 339
Rabun Gap, Georgia
U.S.A. 30568
Telephone: (404) 746-5718 or (404) 874-6672 (in Atlanta)
Executive Director: Judith Barber

Located in the highlands of Georgia, the Center provides two-week to three-month residencies from May through mid-October. Private studio cottages are available to all disciplines related to the arts, sciences and humanities. Additional housing with shared bathing and kitchen facilities is also available. Approximate costs are $60 - $80 per week, which includes the evening meal Monday to Friday. The Center also offers seminars, lectures, films, exhibitions and concerts. Applicants for residencies should include a SASE for application forms.

Illinois

Ragdale Foundation
1260 North Green Bay Road
Lake Forest, Illinois
U.S.A. 60045
Telephone: (708) 234-1063
Director: Michael Wilkerson

Located on the Illinois prairie, Ragdale houses 12 visual artists and writers and provides 4 studios year-round except for two weeks in June and December. Approximate fees are $70 U.S. per week; some aid is available.

Massachusetts

Cummington Community of the Arts
R.R.#1, Box 145
Cummington, Massachusetts
U.S.A. 01026
Telephone: (413) 634-2172

Residencies are for artists of all disci-

plines for from one to three months. Living/studio space is in individual cottages or two main houses on 100 acres in the Berkshires. Work exchanges are available (three hours weekly). During July and August artists with children ages five to 12 may apply. Application deadlines: Jan. 1 for May; Mar. 1 for June - Aug., June 1 for Sept. - Oct. Contact Executive Director, Cummington Community of the Arts.

Fine Arts Work Centre in Provincetown, Inc.
P.O. Box 565
24 Pearl Street
Provincetown, Massachusetts
U.S.A. 02657
Telephone: (617) 487-9960
Executive Director: Susan Slocum

Located on Cape Cod, the Center provides housing and studios to 20 visual artists and writers for a seven-month residency from October 1 to April 1. Visual artists receive stipends of $450 U.S. per month and writers receive $375 U.S. per month. Participants are selected by a jury which welcomes attendance by young, emerging and minority candidates. The deadline for applications is February 1. To receive an application, send a self-addressed envelope to Fellowship Application, at the above address (specify visual arts or writing).

New Hampshire

The MacDowell Colony
100 High Street
Peterborough, New Hampshire
U.S.A. 03458
Telephone: (603) 924-3886
Director: Kaye Burnett

The MacDowell Colony, a well-known retreat on 450 acres of semi-woodland, offers residencies to visual artists, as well as to writers, composers, architects, film-makers and inter-disciplinary artists. The average stay is six weeks. Private studios, board and room are provided. Among MacDowell's visual artists' studios are well-equipped facilities for photographers and printmakers. Accepted applicants are asked to contribute toward costs, but no deserving artist is refused for financial reasons. Application deadlines are September 15 for January - April, January 15 for May - August, and April 15 for September - December. Accommodating about 25 artists at a time, MacDowell accepts over 200 artists a year. Forms may be obtained from the address above.

New Jersey

Peters Valley Craft Center
Layton, New Jersey
U.S.A. 07851
Telephone: (201) 948-5200
Director: Jeanie Eberhardt

Located in a national recreation area, this craft education centre provides summer studio assistantship and year-round residency programs to professional craftspeople. A full summer workshop program offers courses in blacksmithing, ceramics, fine metals, photography, textiles and woodworking, approximately 1 - 15 days long, beginning through advanced. An annual juried craft fair is held the last weekend in July and is open to all craft media. Contemporary Craft Store represents over 400 different artisans and is open year-round. Studios are open to the public June through August, 2:00-2:00 p.m.

New Mexico

Roswell Museum and Art Centre
Artists-in-Residence Program
100 West 11th Street
Roswell, New Mexico
U.S.A. 88201
Telephone: (505) 624-6744
Director: Stuart Arends

This programme provides a house, studio, and generous monthly stipends for up to one year for five or six artists, who face no obligations. Families can be accommo-

dated. Artists are selected by an awards committee, which bases its decisions primarily on the strength of portfolios. Applications are accepted six months prior to attendance.

Helene Wurlitzer Foundation of New Mexico
P.O. Box 545
Taos, New Mexico
U.S.A. 87571
Telephone: (505) 758-2413
Executive Director: Henry A. Sauerwein, Jr.

Rent-free houses are available to creative (not interpretative or performing) artists in all media, in Taos, between April and September annually. Applicants write for application forms.

New York

The Millay Colony for the Arts, Inc.
Steepletop
Box 3
Austerlitz, New York
U.S.A. 12017-0003
Telephone: (518) 392-3103
Director: Ann-Ellen Lesser

Located on a 600-acre estate, once the home of the poet Edna St. Vincent Millay, the colony houses five visual artists, composers and writers for one month.

Since the colony carries on St. Vincent Millay's tradition of encouraging contact among artists, both board and room are free. Application deadlines are September 1 for winter-Spring (February - May), February 1 for summer (June to September) and May 1 for Fall-winter (October to January).

Women's Studio Workshop
P.O. Box 489
Rosendale, New York
U.S.A. 12472
Telephone: (914) 658-9133

WSW is located in the foothills of the Catskill Mountains just two hours north of New York City. A full complex of studios in etching/intaglio, offset, letterpress, hand papermaking, photography and screenprinting are available for artists to rent. Additional programmes include: specialized classes, grants for book art projects, and artist residency grants. Fees vary according to total work time rented. WSW will assist in arranging nearby housing.

Yaddo
P.O. Box 395
Saratoga Springs, New York
U.S.A. 12866
Telephone: (518) 584-0746
President: Myra Sklarew

Located on the Trask estate, the long-renowned Yaddo Colony provides residencies from two weeks to two months for up to 25 visual artists, composers and writers. Participants live in the Trask mansion and other buildings, and work in studios on the grounds. Participants are asked to make donations. Application deadlines are January 15 and August 1 and admission is selective.

Application fee is $20; write for application information.

Virginia

Virginia Center for the Creative Arts
Box V.C.C.A., Sweet Briar, Virginia
U.S.A. 24595
Telephone: (804) 946-7236
Director: William Smart

Located on the Mt. San Angelo Estate adjacent to Sweet Briar College, this year-round centre provides room and board and individual studios to 12 writers, 9 visual artists and 3 composers. Approximate costs are $140 U.S. per week and financial assistance is available. Applications are accepted three months prior to attendance.

The supplies department at Art Placement, Saskatoon. (Photo courtesy Art Placement/The Gallery.)

Supplies

The suppliers listed in this section all operate both retail outlets and mail-order services. Many make catalogues available; some offer discounts to artists. It is not the intention of the *Visual Arts Handbook* to provide a comprehensive listing of art and craft supply outlets, but rather to give a representative, useful sample, concentrating on major stores and those which sell primarily supplies. For other suppliers, especially local outlets, check your Yellow Pages.

In this chapter, suppliers in Saskatchewan are listed first, then suppliers in other provinces are listed alphabetically by province.

Saskatchewan

Regina

Accent on Art
2429 - 11th Avenue
Regina S4P 0K4
Telephone: 352-5203

Accent on Art carries Windsor Newton and Grumbacher watercolours, Grumbacher Pre-Tested oils, Liquitex acrylics, pastels, papers and canvas and various artists' tools. Mail orders must be pre-paid, including postage or bus freight. A discount may be available on large orders.

Gales Wholesale Ltd.
1602 Elliott Street
Regina S4N 6L1
Telephone: 757-8545
FAX 357-7017

To be able to buy from Gales Wholesale Ltd. you must either be in business, i.e. have a tax number, or be an authorized purchaser from an organization. A mail order catalogue containing listings of Gales' stock of art and hobby, framing, office, florist and greenhouse supplies may be purchased. For mail orders, credit may be established, or VISA, Mastercard or C.O.D. may be used; a $50 minimum order policy is in place. Shipping charges are Collect.

NorCal Reprographics
1180 Winnipeg Street
Regina S4R 1J6
Telephone: 757-5693

NorCal Reprographics handles graphic art and fine art materials. Graphic art materials include Letraset, One-Shot paint, air brushes and airbrush supplies; fine art materials include watercolours, acrylics, oils, Bainbridge mat board, brushes and drawing materials. Mail orders may be shipped C.O.D., or pre-paid by cheque, VISA or Mastercard. All methods of shipping are used as required. Quantity discounts are available.

Saskatoon

Art Placement Inc.
The Traveller's Block Annex
228 - 3rd Avenue S.
Saskatoon S7K 1L9
Telephone: 664-3385 or 664-3931
Contact: Kent Archer

Next door to Art Placement/The Gallery, Art Placement has a custom frame shop and art supply store where museum standard matting and mounting, custom framing, canvas stretching and art crating are offered, as is a complete line of art supplies including oil, acrylic and watercolour paints, various types of canvas and linen, and papers. Art Placement is a retail outlet but also offers a mail order service. Contact Art Placement at the above address or telephone number for up-to-date prices and selection. Items can be purchased at the store or sent via bus or truck for out-of-town orders.

Open Mon. - Sat. 9:00 - 4:30.

Burlington Art Shop Ltd.
1022A Louise Avenue
Saskatoon S7H 2P6
Telephone: 374-5981
FAX: 374-0668
Assistant Manager: Ron Gendron

Burlington Art Shop sells a wide range of art and drafting supplies. Discounts are available to art students. Supplies to school, art classes, art guilds, etc. are a specialty. Mail order services are available. Call the number above for more information.

Open Mon. - Fri. 8:30 - 5:30, Sat. 9:00 - 5:00

Gallery's Framer Inc.
265 Third Avenue S.
Saskatoon S7K 1M3
Telephone: 653-3939
Owner: Dennis Evans

The Gallery's Framer is a retail art supply outlet and custom frame shop as well as a commercial dealer. Custom framing services include museum standard matting and framing, wood and aluminum mouldings, custom canvas stretching, and art crating, packing and shipping. The art store carries fine art paper, cotton canvas and linen, acrylic, oil, gouache and watercolour paints, brushes and drawing materials. Art supplies are offered at discount prices, from 10 - 40%.

Open: Mon. - Sat. 10:00 - 5:00.

Tree
14 - 23rd Street E.
Saskatoon S7K 0H5
Telephone: 664-8733
Manager: Louise Roy-Mark

Tree is Saskatchewan's major supplier of pottery equipment and supplies.

Open Mon. - Tues., Thur. - Sat. 10:00 - 5:00.

Tisdale

Crawford's Studios Inc.
1014 - 100 Street
Tisdale
Telephone: 873-3277
FAX: 873-4015
Mailing address:
Box 657
Tisdale S0K 1T0
Owner/Manager: Michael Crawford

Crawford's stocks Talens acrylic, oil and watercolour paints and Windsor Newton watercolours. Professional picture framing and photography are also available, as are cameras and accessories.

Open: Mon.-Sat. 9:00-6:00, Thur. 9:00-9:00.

Alberta

Calgary

Cocoon Silk & Art Ltd.
320 17th Avenue S.W.
Calgary T2S 2V1
Telephone: (403) 245-0391 (24 hour answering machine)
FAX: (403) 228-5707
President: Ivy Wong

Cocoon Silk and Art sells imported Chinese and Thai silks, Japanese static-free lining, jewellery findings, beads, textile dyes and paints for natural and synthetic fabrics and garments, equipment and chemicals, and modelling clay. Gifts such as do-it-yourself kits and textile- and fashion-related gift items are also available. Cocoon Silk and Art will provide workshops and school demonstrations in silk-painting, tie-dyeing, marbleizing and jewellery demonstrations, and displays for conferences. In addition to operating a retail store, Cocoon Silk and Art offers mail order, both wholesale and retail, anywhere in the world.

Open Mon. - Sat. 10:00 - 5:30.

Mona Lisa Artists' Materials
1518 - 7th Street S.W.
Calgary T2R 1A7
Telephone: 228-3618
Contact: Mark or Grant

Mona Lisa Artists' Materials has been in operation since 1959. It concentrates on artists' materials rather than on drafting supplies. This large store carries a wide selection of all artists' materials, and is particularly strong in papers, watercolours, pastels and canvas. Mail orders are shipped by bus anywhere in Canada.

Edmonton

Delta Art and Drafting
12504 - 118 Avenue
Edmonton T5L 2K6
Second store: 10006A - 82 Avenue
Edmonton
Telephone: (403) 455-7983
FAX: (403) 454-5204
Toll free: (800) 665-8016
Manager: Wayne Casper

Delta Art and Drafting distributes materials to the fine arts, graphic arts and design communities. Orders may be placed by mail, FAX, telephone or in person. VISA and Mastercard are accepted, as are cheque and C.O.D. Catalogues are available on request at no charge. Flyers are published six times annually. Addition to the mailing list is upon request. Delta Art and Drafting is associated with Fraser Art Supply in Winnipeg.

Open Mon. - Sat. 9:00 - 5:30.

The Paint Spot Fine Art Materials
10325 Whyte Avenue
Edmonton T6E 1Z9
Telephone: (403) 432-0240
FAX (403) 439-5447
President: David Bradley

The Paint Spot is a retail outlet for fine art materials, with such brands as Golden acrylics; Schminke oils, watercolours, pastels and gouache; Stevenson oils and acrylics; Sennelier soft and oil pastels; Da Vinci brushes; St. Armand handmade papers. Also available are canvas by the yard and roll, calligraphy and Oriental materials and children's art supplies. Mail orders are welcome. A catalogue will soon be available. Art students, teachers and professionals are eligible for a 10% discount, or a 20% volume discount for orders over $500 or for package lots of paper.

Open Mon. - Sat. 9:30 - 5:30.

British Columbia

Vancouver

Imagination Market
528 Powell Street
Vancouver V6A 1G9
Telephone: (604) 253-1033
Programming Manager: Rita Buchwitz

The objectives of Imagination Market are to collect and supply materials which would normally be discarded, thereby reducing solid waste; to educate people of all ages in new, practical, joyful and artistic uses for these materials; to encourage ideas about reclaiming, recycling and re-using. Imagination Market's store offers a wide selection of unusual materials for teachers, artists, etc. The Found Art Gallery is a venue for artists working with found materials. Hands-on (at store location) and outreach (malls, festivals, schools, etc.) workshops, with unlimited themes, are available. Imagination Market provides a mail order service to those living out of Vancouver.

Open Thur. 11:00 - 7:30, Fri. - Sun. 11:00 - 5:00.

Opus Framing Ltd.
1350 Johnston Street
Granville Island
Vancouver V6H 3S1
Telephone: (604) 731-2133
FAX (604) 731-3519
Toll free: (800) 663-6953
Customer Service: Kevin Ruckle

Opus offers fine artists' materials and picture frames at discount prices via toll-free mail order service from Vancouver, with an unconditional money-back guarantee. A free catalogue and the informative *Artist Resource Newsletter* is available. "Complete range of supplies to satisfy both amateur and professional artists." Opus also operates a retail outlet at the above address.

Mail-order hours: Mon. - Sat. 8:00 - 5:00 PST

Manitoba

Winnipeg

Fraser Art Supplies Limited
414 Graham Avenue
Winnipeg R3C 0L8
Telephone: (204) 942-6476
FAX: (204) 943-5075
Toll free: (800) 665-8016
Sales Representative: Jim Thompson
Sales Manager: Stan Kucera

Fraser Art Supplies distributes materials to the fine arts, graphic arts and design communities. Orders may be placed by mail, FAX, telephone or in person. VISA and Mastercard are accepted, as are cheque and C.O.D. Catalogues are available on request at no charge. Flyers are published six times annually; addition to mailing list is upon request. Fraser Art Supply is associated with Delta Art and Drafting in Edmonton.

Open Mon. - Thur. 8:30 - 5:30, Fri. 8:30 - 9:00, Sat. 9:00 - 5:00.

The Sounding Stone
519 Osborne Street S.
Winnipeg R3L 2A9
Manager: Vern Bergen

The Sounding Stone sells pottery equipment and supplies. A complete catalogue and price list is available on request.

Open: Mon. - Sat. 10:00 - 5:00

Ontario

D.L. Stevenson & Son Colour Manufacturer Co. Ltd.
489 Brimley Road, Unit 1
Scarborough M1J 1A3
Telephone: (416) 261-6189
FAX: (416) 261-0053
Secretary Treasurer: Charlotte Stevenson

Stevenson markets its own line of made-in-Canada oils, watercolours, acrylics and dry pigments, as well as a wide range of other materials, both by mail order and by factory visits. Discounts are available, ranging from 20% to 40%, for volume orders. A catalogue is available. Within Saskatchewan Stevenson pays shipping to Regina, Saskatoon, Prince Albert, North Battleford, Weyburn and Moose Jaw, except for orders less than $50. For all other locations, a charge of 5% of the net value (after discounts) of the order is added to help cover shipping costs.

Open Mon. - Fri. 8:30 - 5:00, Sat. 10:00 - 3:00 (EST)

United States

Washington

Daniel Smith Artists' Materials
4130 1st Avenue S.
Seattle, Washington
U.S.A. 98134
Telephone: (206) 223-9599
Toll free: (800) 428-6740 (U.S. and Canada)

Daniel Smith stocks a large selection of artists' materials at discount prices. A free sale catalogue is available upon request. The annual reference catalogue costs $5, or is free with an order.

Visitors to Emma Radfelder's booth at the Saskatchewan Handcraft Festival, Battleford. (Photo courtesy Saskatchewan Craft Council.)

Art and Craft Festivals

This chapter contains listings of the major art and craft festivals held in Saskatchewan. In addition, local exhibitions are held each year all over the province. Local Arts Councils, exhibition centres and visual arts organizations may have more information, or contact CARFAC SASK.

For a complete list of film and video festivals, contact the Saskatchewan Motion Picture Association.

February

Winter Festival Juried Arts and Crafts Show and Sale
Little Gallery Committee
Prince Albert Arts Centre
1010 Central Avenue
Prince Albert S6V 4V5
Telephone: 763-7080

March

Spring Sale
(Members' sale)
Heritage Handcraft Society
1521 Mackenzie Crescent
North Battleford S9A 3C5
Telephone: 445-8562

April

Balcarres Arts and Crafts Show
Balcarres Art Club
Box 723
Balcarres S0G 0C0
Telephone: 334-2401 or 334-2530

Saskatchewan Spring Craft Sale
(SCC Juried)
Saskatchewan Craft Council
Box 7408
Saskatoon S7K 4J3
Telephone: 653-3636
Nutana Curling Club, Saskatoon

May

Creatisphere
Banner Hall, Exhibitions Centre
c/o Glenda Ramadan
128 Chisholm Road
Regina S4S 5P1
Telephone: 584-5005

Parkart
(Juried)
Moose Jaw Art Museum
National Exhibition Centre
Crescent Park
Moose Jaw S6H 0X6
Telephone: 692-4471

June

Bazaart
Mackenzie Art Gallery
3475 Albert Street
Regina S4S 6X6
Telephone: 522-4242

Saskatchewan Woodworkers' Guild Show and Sale
(Members only)
Box 7196
Saskatoon S7K 4J2
Telephone: 934-2916
SEDCO Building, U. of S. campus,
Saskatoon

July

Meewasinota Handcraft Sale
c/o Belva Head
Box 147
Meota S0M 1X0
Telephone: 892-2148

Saskatchewan Handcraft Festival
(SCC Juried)
Saskatchewan Craft Council
P.O. Box 7408
Saskatoon S7K 4J3
Telephone: 653-3616
Alex Dillabough Centre, Battleford

Saskatoon Prairieland Exhibition Week
c/o Susan Kuzma
Box 6010
Saskatoon S7K 4E4
Telephone: 931-7149

September

Sunflower
Yorkton Arts Council
49 Smith Street East
Yorkton S3N 0H4
Telephone: 783-8722

October

Windfall Craft Sale
Swift Current Allied Arts Council
P.O. Box 1387
Swift Current S9H 3X5
Telephone: 773-1338

November

Artisans' Craft Market
(Invitational)
313 - 8th Street East
Saskatoon S7H 0P4
Telephone: 665-0001

Creatisphere
Banner Hall, Exhibitions Centre
c/o Glenda Ramadan
128 Chisholm Road
Regina S4S 5P1
Telephone: 584-5005

Evergreen
(Juried)
Prince Albert Arts Council
1010 Central Avenue
Prince Albert S6V 4V5
Telephone: 922-9603

Xyla Art Show
c/o Linda Jensen
1312 Reed Bay
Prince Albert S6V 6R4
Telephone: 764-9569

Melfort's Handmade Heritage
Melfort Craft Society
P.O. Box 3091
Melfort S0E 1A0
Telephone: 752-3811

Snowflake
(Members' sale)
1521 Mackenzie King Crescent
North Battleford S9A 3C5

Snowflower
Yorkton Arts Council
49 Smith Street East
Yorkton S3N 0H4
Telephone: 783-8722

Sundog Handcraft Faire
Sundog Arts Society
P.O. Box 7183
Saskatoon S7K 4J1
Telephone: 374-1893

Wintergreen
(Juried)
Saskatchewan Craft Council
P.O. Box 7408
Saskatoon S7R 4J3
Telephone: 653-3616
Centre of the Arts, Regina

December

Longshadows
(Invitational)
Box 2052
Humboldt S0K 2A0
Telephone: 682-3223

Bibliography

Bibliography

Books and Other Reference Works

Materials in this section comprise a selected list of current sources of information about the business of art for visual artists.

Aid to Artists. Ottawa: Canada Council, annual. Specifics of applying for Canada Council grants and general information on methods of selection.

Artist Beware: The Hazards and Precautions in Working with Art and Craft Materials. McCann, Michael. New York: Watson Guptil Publications, 1979. The classic and most comprehensive work.

Artist's Handbook of Materials and Sculpture. Mayer, Ralph. New York: Viking Press, 1970. The writer of the classic handbook for painters, writing for sculptors. Includes information on conservation.

Arts Administration and Cultural Management Programs in Canada. Toronto: Association of Cultural Executives. Information on courses in arts administration.

Basic Accounting for the Small Business. Cornish, Clive. Toronto: International Self-Council Press, 1981. Bookkeeping for individuals carrying on small business.

Biographical Dictionary of Saskatchewan Artists: Women Artists. Newman, Marketa, comp. & ed. Saskatoon: Fifth House Publishers, 1990. The first comprehensive biographical dictionary of Saskatchewan women artists. A companion volume, Men Artists, is scheduled to follow.

Canadian Artists and the Income Tax Act. Ottawa: Canada Council, 1984. An introduction to tax-related issues for artists.

Canadian Artists' Survival Manual. Gahlinger-Beaune, C. Thunder Bay: Penumbra Press, 1988. Information for artists entering the art market.

Canadian Directory of Foundations and Granting Agencies, Vol. I: Foundations. Toronto: Canadian Centre of Philanthropy, biannual. Lists organizations, foundations which fund projects, and types of programs supported.

Care of Prints and Drawings with Notes on Matting, Framing and Storage, rev. ed. Ottawa: Restoration and Conservation Laboratory, National Gallery of Canada, 1977. (Free.) Conservation of works on paper.

CARFAC Recommended Minimum Fee Schedule. Ottawa: Canadian Artists Representation/Le Front des Artistes Canadiens, 1982. Updated annually. Schedule intended for using when a living artist's work is borrowed from the artist for public exhibition.

CARO-OAAG Artist-Public Gallery Exhibition Agreement. Toronto: Canadian Artists Representation Ontario/Ontario Association of Art Galleries, 1982. A standardized agreement for artists exhibiting in public galleries. Includes a commentary for artists negotiating with public galleries.

Copyright for the Canadian Visual Artist. Walsh, Paul. Ottawa: Canada Artists Representation/Le Front des Artistes Canadiens, 1981. Information for visual artists on copyright. (Update to be issued.)

Bibliography

Crafts and Hazards Related to Health. Toronto: Ontario Crafts Council, 1980. Overview of risks and guidelines for minimizing them.

Directory of the Arts, 1991. Ottawa, Canadian Conference of the Arts, 1991. A reference text on arts and organizations, and federal and provincial government departments and agencies.

Expenses, Where Are They Deductible: Employment vs. Self-Employment. Rowan-Legg, K. Peter (Touche Ross & Co.). Ottawa: Canadian Artists Representation/Le Front des Artistes Canadiens, 1988. Explains the problems of establishing art expenses as tax deductions.

Guidelines for Professional Standards in the Organization of Art Auctions for Fundraising. Ottawa: CARFAC, 1990. Principles and responsibilities for the artist and the organizer of art auctions for fundraising.

Guidelines for Professional Standards in the Organization of Juried Exhibitions. Ottawa: CARFAC, 1981. Outline of costs and responsibilities of organizer of juried exhibition and artist participating.

Health Hazards Manual for Artists, 3rd edition. McCann, Michael. New York: Nick Lyons Books, 1985. Discusses effects of exposure, hazards of various media and increasing studio safety.

Health and Safety in Printmaking. Alberta Labour and Occupational Hygiene. Edmonton: Government of Alberta, 1978. Chemical and printmaking procedure: use and precautions.

Information for Artists: Model Releases. Sanderson, Paul. Toronto: Canadian Artists Representation Ontario, 1985. Discusses the use of liability releases regarding the artist and the person posing for the artist. Two sample model releases included.

Information for Artists. Yates, Sarah, ed. Toronto: Canadian Artists' Representation Ontario, 1989. Practical guide for visual artists which includes sections on Presenting Yourself, Reaching an Audience, The Granting System, Taking Care of Business, and Resources.

Insurance. Toronto: Canadian Artists Representation, 1985. Buchanan, Hamish. Basic introduction to insurance for artists.

Introduction to the GST for Individual Artists. Ottawa: Canada Council and Canadian Conference of the Arts, 1991. Provides information on the GST for professional practising creators and performers.

Is Your Contemporary Painting More Temporary Than You Think? Pomerantz, Louis. Chicago: International Book Company, 1962. Conservation of paintings.

Model Agreements for Visual Artists. Sanderson, Paul. Toronto: Canadian Artists Representation Ontario, 1982. Contains model agreements covering a wide range of artists' business situations.

Official Directory of Canadian Museums and Related Institutions. Ottawa: Canadian Museums Association, biannual. Comprehensive listings of all type of museums, including art museums.

Overexposure: Health Hazards in Photography. Shaw, Susan. Carmel, California: The Friends of Photography, Inc. 1983. Hazards of chemicals and processes in photography.

Painter's Craft. Mayer, Ralph. New York: Penguin, 1976. The classic manual on procedures and formulas for painters. Includes information on conservation.

Prints. Toronto: Professional Art Dealers Association of Canada, 1981. Definitions, guidelines and recommendations with regard to dealing in prints.

Saskatchewan Literary Arts Handbook, 3rd edition. Regina: Saskatchewan Writers Guild, 1990. A guide and directory to the literary arts in Saskatchewan.

Saskatchewan Performing Arts Handbook. Regina: Organization of Saskatchewan Arts Councils, 1989. A guide and directory to the performing arts in Saskatchewan.

Status of the Artist: Report of the Task Force. Ottawa: Government of Canada, 1986. A report outlining findings of the Task Force on the Status of the Artist, including recommendations on Taxation, Artists' Rights, Copyright, Employment Status, Collective Bargaining, etc. Bibliography.

Studio Safety Checklist. Durr, Pat. Ottawa: CARFAC, 1985. A questionnaire designed to help artists assess health risks associated with studio practices.

Taxation and the Arts: A Practical Guide. Drache, Arthur, Q.C. Ottawa: Canadian Conference of the Arts, 1987. Comprehensive guidelines on making a living and paying taxes in the arts.

Terminal Shock. De Matteo, Bob. Toronto: NC Press, 1985. Radiation, potential health hazards, emission control and eye strain relating to video display terminals.

The Right of Public Presentation. Ottawa: Canadian Conference of the Arts, 1990. A guide to the exhibition right.

Periodicals

The following are Canadian periodicals. Included are magazines on all aspects of the visual arts, as well as journals of visual arts organizations. Listed in parentheses under each address is a brief description. Each periodical should be contacted directly for information on content and subscriptions.

Art Action
Canadian Artists Representation/Le Front des Artistes Canadiens
189 Laurier East
Ottawa, Ontario K1N 6P1
(News and politics in visual arts)

Art Hazards News
Centre for Occupational Hazards
5 Beekman Street
New York, New York
U.S.A. 10038
(Health hazards in visual arts)

ArtPost
379 Adelaide Street W., Suite 303
Toronto, Ontario M5V 1S5
(Reviews of visual arts)

Arts Bulletin
Canadian Conference of the Arts
189 Laurier East
Ottawa, Ontario K1N 6P1
(Issues in the arts)

Bibliography

ArtsAtlantic
Confederation Centre of the Arts
Box 848
Charlottetown, Prince Edward Island
C1A 7L9
(Visual arts in Atlantic Canada)

Artviews
Visual Arts Ontario
439 Wellington Street W., 2nd Floor
Toronto, Ontario M5V 1E7
(Commentary on the arts)

At the Dunlop
Dunlop Art Gallery
Box 2311
Regina, Saskatchewan S4P 3Z5
(Exhibitions at the Dunlop Art Gallery)

Atlantis
Mount Saint Vincent University
166 Bedford Highway
Halifax, Nova Scotia B3M 2J6
(Women's studies including visual art)

Azure
135 Boon Avenue
Toronto, Ontario M6E 3Z6
(Reviews trends in design)

Blackflash
Photographers Gallery
12 - 23rd Street E.
Saskatoon, Saskatchewan S7K 0H5
(Reviews contemporary Canadian photography)

Border Crossings
301 - 160 Princess Street
Winnipeg, Manitoba R3B 1K9
(Publishes and reviews the arts)

Border/Lines
Bethune College
York University
4700 Keele Street
North York, Ontario M3J 1P3
(Explores all aspects of culture)

C Magazine
Box 5, Stn. B
Toronto, Ontario M5T 2T2
(Contemporary visual arts)

Camera Canada
23 Latham Avenue
Scarborough, Ontario M1N 1M7
(Photography and photographers)

Canadian Art
70 The Esplanade, 4th Floor
Toronto, Ontario M5E 1R2
(Mainstream visual arts)

Canadian Forum
5502 Atlantic Street
Halifax, Nova Scotia B3H 1G4
(Commentary on culture and the arts

Canadian Journal of Art Therapy
216 St. Clair Avenue W.
Toronto, Ontario M4V 1R2
(Scientific papers on art therapy)

Canadian Photographer
847 Sweetwater Crescent
Port Credit, Ontario L5H 4A7
(Features and reviews Canadian photography)

Canadian Woman Studies/les cahiers de la femme
212 Founders College
York University
4700 Keele Street
North York, Ontario M3J 1P3
(Publishes feminist literary and visual art)

Capilano Review
2205 Purcell Way
North Vancouver, British Columbia
V7J 3H5
(Publishes literary and visual arts)

CARFAC Sask Newsletter
312 - 220 3rd Avenue S.
Saskatoon, Saskatchewan S7K 1M1
(News and issues in Saskatchewan visual arts)

Contact
Alberta Potters' Association
Box 5303, Stn. A
Calgary, Alberta T2H 1X6
(Features and reviews craft in clay)

Craft Factor
Saskatchewan Craft Council
Box 7408
Saskatoon, Saskatchewan S7K 4J3
(Features and reviews Saskatchewan craft)

Dandelion
922 - 9th Avenue S.E.
Calgary, Alberta T2G 0S4
(Publishes literary and visual art)

Espace
C.P. 878, Succ. C
Montreal, Quebec H2L 4L6
(Features and reviews sculpture)

ETC Montreal
1435 Bleury, Suite 806
Montreal, Quebec H3A 2H7
(Commentary on visual arts)

Folio
Mendel Art Gallery
Box 569
Saskatoon, Saskatchewan S7K 3L6
(Exhibitions at the Mendel Art Gallery

Front
Western Front Society
303 E. 8th Avenue
Vancouver, British Columbia V5T 1J1
(Contemporary arts in Vancouver)

Fuse Magazine
183 Bathurst Street, 1st Floor
Toronto, Ontario M5T 2R7
(Art and cultural politics)

Fusion
Ontario Clay and Glass Association
140 Yorkville Avenue
Toronto, Ontario M5R 1C2
(Features and reviews craft in glass and clay)

Gallerie: Women's Art
2901 Panorama Drive
North Vancouver, British Columbia
V7G 2A4
(Visual art by women)

Grain
Saskatchewan Writers Guild
Box 1154
Regina, Saskatchewan S4P 3B4
(Publishes literary and visual arts)

Heddle
Box 1906
Bracebridge, Ontario P0B 1C0
((Reviews and practical articles for spinners and weavers)

Imprint
Box 3355
South Halifax, Nova Scotia B3J 3J1
(Features and reviews design and craft in Nova Scotia)

Inter
C.P. 277 Haute-Ville
Quebec, Quebec G1R 1Z9
(Cultural commentary)

Inuit Art Quarterly
R.R. #1
Balderson, Ontario K0G 1A0
(Features and interviews about Inuit art)

Journal of Canadian Art History/Annales d'histoire de l'art Canadiens
Universite Concordia University
S-VA 432 1455 boul. de Maisonneuve O.
Montreal, Quebec H3G 1M8
(Scholarly articles on Canadian visual arts)

Malahat Review
University of Victoria
Box 1700
Victoria, British Columbia V8W 2Y2
(Publishes literary and visual art)

Bibliography

Matriart
Women's Art Resource Centre
394 Euclid Avenue, Suite 309
Toronto, Ontario M5G 2S9
(Aspects of feminist art by women)

Muse
Canadian Museums Association
400 - 280 Metcalfe Street
Ottawa, Ontario K2P 1R7
(Museology)

Northward Journal
680 Queen's Quay W., #700
Toronto, Ontario M5V 2Y9
(Documents Northern literary and visual arts)

Ontario Craft
35 McCaul Street
Toronto,Ontario M5T 1V7
(Commentary and reviews on professional and contemporary craft)

Parachute
4060 boul. St.-Laurent, suite 501
Montreal, Quebec H2W 1Y9
(Information and commentary on contemporary art)

Parallelogramme
183 Bathurst Street, Main Floor
Toronto, Ontario M5T 2R7
(Documents activities of artists' centres in Canada)

Pop-tart
Box 65746, Stn. F
Vancouver, British Columbia V5N 5K7
(Publishes visual arts and literature)

Rampike
95 Rivercrest Road
Toronto, Ontario M6H 4H7
(Publishes literary and visual art)

Studio Magazine
124 Galaxy Blvd.
Toronto, Ontario M9W 4Y6
(Features and practical articles on graphic arts)

Video Guide
Satellite Video Exchange Society
1102 Homer Street
Vancouver, British Columbia V6B 2X6
(Information on artists' videos)

Vie des Arts
500 rue St.-Francois-Xavier, Suite 500
Montreal, Quebec H2Y 2T5
(Commentary on visual arts and architecture)

Views T P W
Toronto Photographers Workshop
80 Spadina Avenue, Suite 310
Toronto, Ontario M5V 2J3
(Issues in contemporary photography)

Vista
Mackenzie Art Gallery
3475 Albert Street
Regina, Saskatchewan S4S 6X6
(Exhibitions at the Mackenzie Art Gallery)

Visual Arts Newsletter
Alberta Culture and Multiculturalism
3rd Floor, Beaver House
10158 103 Street
Edmonton, Alberta T5J 0X6
(Issues and opportunities in Alberta visual arts)

White Wall Review
c/o Oakham House
63 Gould Street
Toronto, ONtario M5B 1E9
(Publishes literary and visual art)

Zymergy
Place du Parc
Box 1746
Montreal, Quebec H2W 2R7
(Publishes literary and visual art)